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OCTOBER 12, 1921

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THE NATIONAL THEATRICAL WEEKLY

JUST RELEASED

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GEORGIA ROSE SENSATIONAL HIT STOPPED SHOW THIS AFTERNOON REGARDS

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EDDIE CANTOR BIG HIT WITH GEORGIA ROSE LOOKS LIKE A REAL SONG AL
CAUGHT HIM WITH ME HE THINKS THE SAME SO ITS A CINCH IT WILL GO OVER
BEST REGARDS

ROCCO VOCCO.

1921 OCT 6 AM 12 57

GEORGIA ROSE

**A REAL
MELODY
BALLAD
WITH
A PUNCH**

Lyric by
ALEX SULLIVAN
and JIMMY FLYNN

Georgia Rose

Music by
HARRY ROSENTHAL

Moderato

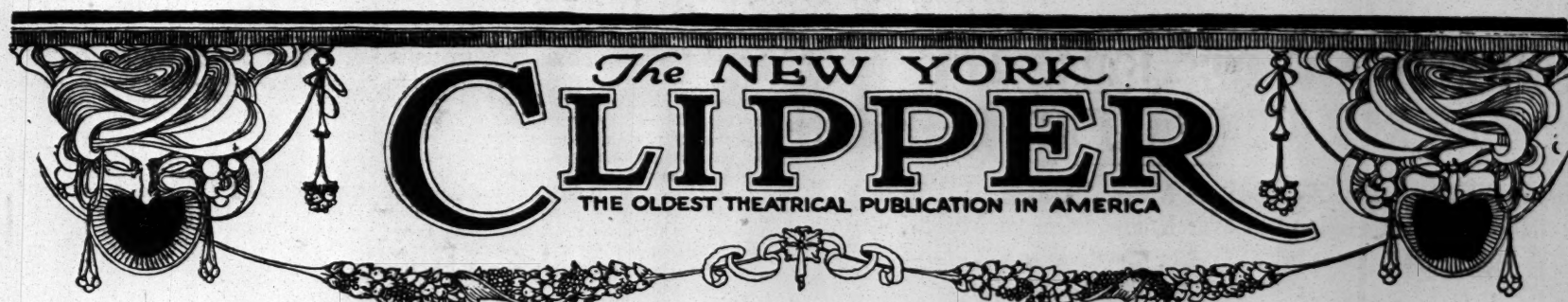
Mam-my is feel-ing sad to-day, Her child is called Black Rose at
Al-tho' Rose is a child no more, She's think-ing of the days of
play, She says "come here and kiss me. my hon-ey,
yore, Of when her dear old Mam-my, in sym-pa-
dear, Things are not as bad as they ap-pear."
-thy, Spoke these words of wis-dom ten-der-ly:
CHORUS
"Geor-gia Rose, Geor-gia Rose, You're the most prec-ious
rose Dix-ie grows; Tho' it don't seem quite right, 'Cause your skin's dark as night
I know you've a heart li-ly-white. To the good Lord a-bove
We all look just the same, So don't hang your head in
shame; Geor-gia Rose, Geor-gia Rose, Don't be
blue 'cause you're black Geor-gia Rose." Geor-gia Rose.

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DETROIT TORONTO
144 West Larned St. 193 Yonge Street

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CHICAGO MINNEAPOLIS
Grand Opera House Building 2 Lyric Theatre Building
PHILADELPHIA KANSAS CITY
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LOS ANGELES
417 West Fifth Ave.



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MANAGERS ASSN. MAKES BIG CUT IN MEMBERSHIP FEES AND DUES

**Equity Shop Foes See in Move a Plan to Delay Enforcement of
Actors' Organization Ruling Until
September, 1924**

The Equity Shop, the programme which kept many managers from producing this season, will now be laid on the shelf until September, 1924, if the hundreds of touring, stock and repertoire managers throughout the country take advantage of the resolution passed by the members of the Producing Managers' Association last week allowing them to join the organization by paying greatly reduced membership fees and dues and also lowering the amount of the bond they must put up.

The Producing Managers' Association have an agreement with the Actors' Equity Association made in 1919 during the actors' strike, which frees them from the workings of Equity Shop until September 1, 1924. By enrolling a large number of managers in their organization, the members of the P. M. A. expect that after the remaining three years of the agreement are up they will have at least \$1,000,000 in their treasury. This fund will be a powerful weapon in their hands with which to fight Equity if it attempts to enforce Equity Shop on them.

The resolution passed divides the touring, stock and repertoire managers into three distinct classifications, each one having different fees and dues to pay. The touring managers includes all those managers producing their own or reproducing Broadway shows on the road. The membership fees in this division are \$250 per year, \$20 a week for each show out, and a bond guaranteeing the salaries of the actors amounting to \$7,500.

The stock managers' annual fees are set at \$200 a year, and \$15 a week for each company, with a bond of \$5,000. The repertoire managers' yearly fees are fixed at \$150, and \$10 a week per company out, with a bond of \$5,000.

The lowering of the fees and dues permits hundreds of managers to join and get the benefit of the P. M. A.—A. E. A.

MAY PERMIT XMAS LAYOFF

To encourage managers to continue playing through December and the following months, the Council of the Actors' Equity Association may permit a lay-off without salary during the week before Christmas. This announcement was made by Frank Gillmore, executive secretary of Equity, last week in his weekly report.

When conditions were bad last winter the same action was taken, meeting with the approval of all the members of the A. E. A.

Full salaries must be paid for the week before Christmas, according to the present Equity contracts. The salaries must be paid whether the companies play or lay off for that week.

LINA ABARBANELL IN DRAMA

Lina Abarbanell recently in light opera and vaudeville, now has a part in the new Belasco production "The Grand Duke" with Lionel Atwill as star.

agreement which allows them to evade Equity Shop until 1924, who are not able to meet the original P. M. A. obligations of \$500 per year, \$25 a week per show, and put up a bond of \$10,000.

The Touring Managers' Association, which includes in its membership about 150 of the most important of the touring managers, will not join the P. M. A. en bloc, but each member who cares to join will do so individually. The T. M. A. is probably the most active of the managers' organizations, having succeeded during the past year in bringing many problems of the managers to the public's attention. By not joining as a whole the T. M. A. will still retain its position as the organ of the country's touring managers.

Last July the members of the T. M. A. made approaches to the Producing Managers' Association looking toward a reduction in fees, but were unsuccessful. Since then several individual members of the T. M. A. have joined the P. M. A., and have gone out this season without having to sign Equity Shop contracts.

It was stated by an Equity official on Monday that Equity welcomes this action taken by the P. M. A., as actors will then be protected against being stranded. Equity will also be able to deal with one central managers' organization, added this official.

Unofficially, it was asserted by an Equity member in a position to know Equity's policy, that if the touring managers had seen fit to arbitrate the matter this summer, they would have been granted permission to give nine performances a week without extra pay in return for the acceptance of Equity Shop. Now, however, said this man, those independent managers joining the P. M. A. will have to abide by the terms of the P. M. A.—A. E. A. agreement, which allows only eight performances per week.

ACTRESS SHIELDS MAN IN TRAGEDY

LOS ANGELES, Oct. 10.—The death of Albert S. Stein, motion picture director, under mysterious circumstances following a drinking bout in his apartment here has again shaken the Hollywood picture colony and provided ammunition for the crusaders who are protesting against over-gaiety in the Bohemian life of the colony.

Developments in the case today were: Announcement by the police that Jean Munroe, twenty-three, pretty studio girl, had admitted she was shielding the name of one of three men said to have been with Stein during an alleged "drinking bout" shortly before his death.

Mildred Bellwin, vaudeville actress, and Miss Munroe, both of whom are held at the city jail, were in tears after a long questioning.

Police said they admitted they had shared an apartment with Stein the night he died, a portiere separating their bed from that of Stein.

LOST CONFIDENCE IN PLAY

"The Spring," by George Cram Cook, closed at the Princess Theatre last Saturday night, although the Provincetown Players offered their services gratis in order to keep the piece going. The play was scheduled to close the week before last, but the players believing that the show was a work of art and about to be recognized by the public, decided to work without pay until that time arrived and the profits were to be divided on the co-operative plan. Evidently the show did not play to enough money to pay the rent.

Those in the cast of "The Spring" were: Harold McGee, Howard F. Smith, Kirah Markham, Ruth Rickaby, William S. Rainey, Andrew Fraser, Donn Miller, Greta Hoving, Eugene Lincoln, Harry O'Neill, Alan MacAteer, Em Jo, C. J. Matthews, Jeanie Begg, Jeanne Bowers and Iden Thompson. The piece was originally produced at the Provincetown Theatre on MacDougal street, Greenwich Village.

DEMPSEY JURY DISAGREES

BATAVIA, N. Y., Oct. 10.—The jury in the case of Frank Spellman against Jack Dempsey, heavyweight champion, was unable to agree after ten hours in the jury room.

Spellman, well known circus and carnival man, sued Dempsey for \$100,000 for a twenty-five per cent share on receipts of motion picture in which Dempsey was the hero. The case was previously tried last May and the jury disagreed.

Dempsey said today that he was disappointed at the outcome of the trial.

GOLD CARR CO. FORMED

SAN FRANCISCO, Oct. 10.—A new producing company has been launched here under the name of Gold Carr Producing Co., which is headed by Nat Carr and Nat Goldstein. Their first offering is the musical comedy "Angel Face," which opened at Monterey with other theatres booked along the route to San Francisco, reaching here about the 17th of the month with prices \$2.50 top.

JEAN SOTHERN MAY LOSE FOOT

Jean Sothern, vaudeville and motion picture actress, who has been touring at the head of her own company through the south is in a private hospital in Alexandria, Va., suffering from a peculiar affection which may necessitate the removal of her left foot.

The company, which was playing to good business, has been closed and its route cancelled.

ACTOR COLLAPSES ON STAGE

DANVILLE, Oct. 10.—Michael Coscia, 36 years of age, member of the vaudeville team of Coscia and Verdi, collapsed on the stage of the Terrace Theatre here Saturday and died a few hours later at the Elizabeth Hospital. He was unmarried and had been a member of the above team fourteen years. His body was shipped to his home in Pittsburgh for burial.

WANT THEDA IN VAMP PARTS

CLEVELAND, Oct. 4.—Theda Bara, appearing personally last week at Loew's State, took a vote of every audience on whether they want to see her back on the screen in "vamp" parts or straights. The vote was overwhelmingly for "vamp" stuff.

"MISS VENUS" LACKS PUNCH

ATLANTIC CITY, Oct. 7.—"Page Miss Venus," a new musical show, opened at the Globe Theatre last night for a four day run and proved to be a play that is still more or less in the rough and in need of considerable fixing before an attempt is made to show the piece to a Metropolitan audience. The action is slow, the songs sung were not always appropriate, and the cast is not all that it should be. The voices were above par, but the show on the whole lacked a "punch."

The story of the play is fairly good and most of the plot has to do with the finding of a girl for Jimmy Rawleigh so that he may gain possession of the fortune bequeathed by his uncle. The uncle has left a fabulous sum, millions, to Jimmy on the condition that he marry a woman who is one hundred per cent perfect. The girl whose measurements coincide with that of the original Venus de Milo is found in the person of Miss Mason, who is lawyer Atwood's secretary, much to the dismay of Jimmy, who is in love with another girl, a Miss Dennison. Later, lawyer Atwood discovers that he is in love with his secretary, Miss Mason, himself and in the way of musical comedies all's well at the end.

Guy Robertson, as Jimmy Rawleigh, gave one of the best of the performances given by the male members of the cast. Edward Begley in the role of Mr. Nelson doesn't look the part any more than Roland Bottomely suggested a lawyer. The female end of the cast seemed to do better. Headed by Catherine Mason in the role of Janet Velie, Miss Mason may be remembered as the original Mary in George M. Cohan's "Love Nest," and though she has no opportunity to shine as she had in the "Love Nest," did wonderfully well with the material she had. Marie Flynn as Beatrice Dennison was also a factor in saving the play from falling any deeper in many pitfalls.

Some of the songs were very effective, "Fire Side Dreams," sung by Miss Flynn and Mr. Robertson to the accompaniment of several well staged tableaux, being one of the best numbers. "The Story of Love," sung by Miss Velie, was another excellent number. The chorus are few in number but did the best they could. The play was produced by Leon De Costa, Inc., and has possibilities, of course, but much has to be done to make it a success.

TROCADERO ON AUCTION BLOCK

PHILADELPHIA, Pa., Oct. 8.—The Trocadero Theatre will be sold at auction on Nov. 9 at the Real Estate Sales Rooms.

The Trocadero, located at Tenth and Arch Streets, is now controlled by Col. Dandy. The house for the past three weeks has been playing stock burlesque. Prior to that it played the attractions of the American Burlesque Circuit.

It is now on a three week stock circuit. The principals go from this house to the Folly, Baltimore, and then back to the Gayety in this city.

ELECTROCUTED AT SWITCH BOARD

MONTREAL, Can., Oct. 10.—William Reagon, electrician at the Gayety theatre, was electrocuted at the switch board of his house on Monday of last week.

FRIARS TO DINE LAUDER

Sir Harry Lauder will be the guest of honor in a dinner tendered him by the Friars' Club October 23 at the Hotel Commodore.

UNION HEADS GET JOBS BACK AS RESULT OF COURT DECISION

Samuel Finkelstein, President of Musical Union, and William A. Dooley, Suspended last March, and Director Mulieri Are Back in Office—End of Controversy Seen

The president of the Musical Mutual Protective Union, Samuel Finkelstein, and the secretary, William A. Dooley, who were suspended from office by the Board of Directors last March, regained their positions this week by the decision of Judge Wasservogel in the Supreme Court. Anthony Mulieri, a director of the board, who was suspended some time after Finkelstein and Dooley, was also reinstated by the decision of Judge Wasservogel. This verdict, which was handed down on Monday, practically settles the entire New York musicians' union's disturbance, as it was the suspension of Finkelstein and Dooley which caused the M. M. P. U. to be embroiled in the fight that resulted in the revoking of its charter in the American Federation of Musicians, which is the national body.

Judge Wasservogel's decision was given verbally, but will be formally signed on Thursday of this week.

The attorneys for the conservative faction in the M. M. P. U., who are opposed to the alleged "high handed" rule of the radical Board of Directors, Eisman, Lee, Corn and Levine, also argued on Monday in the Supreme Court a motion to secure a mandamus forcing the present Board of Directors and acting officials to hold the annual elections on Thursday of this week. This action was taken because the acting president Angelo Matera, had announced that the elections would be postponed until November 10th. The constitution of the M. M. P. U. specifies that the annual election of officers be held on the second Thursday of October. This argument on the mandamus proceedings was held before Supreme Court Justice Hotchkiss. The decision on the case was reserved, and is expected to be handed down by Wednesday.

The Appellate Division of the Supreme Court was the scene last Friday of another legal battle between the conservative and radical factions of the M. M. P. U., when a hearing was held on the appeal taken by the conservative members from the decision of Judge MacAvoy which enjoined them from interfering with the official work of the present radical board of directors and officers. This case arose when the radical officials were ousted from office by a petition signed by over 500

members of the union. The law under which this action was taken was one passed by the radical directors themselves, and was the means by which they had suspended Finkelstein and Dooley. The radicals, however, took the matter to court, and succeeded in obtaining a temporary injunction against interference, on the ground that the law they were the authors of was illegal and unconstitutional.

The Appellate Division reserved decision on the appeal, but its verdict is expected next Friday.

The contention taken by Judge Wasservogel in the decision he handed down reinstating Finkelstein, Dooley and Mulien, was that the directors had acted illegally because they had not brought the suspended men to trial before the members of the union within ten days after they were ousted from office, as the laws of the union prescribe.

Since the M. M. P. U. lost its charter in the American Federation of Musicians a new union has been chartered in New York, called the Associated Musicians of Greater New York. This union has enrolled practically every member of the M. M. P. U. in its ranks, its present membership amounting to over 11,000. These men still retain their membership in the M. M. P. U., and it is this fact that undoubtedly led the insurgent officials of the latter union to postpone the election, as it is logical to expect that they would be voted down by the members. Their reasons for postponing the election is that they believe that the decision on the appeal from the order enjoining the conservatives from interfering with them will be in their favor, and will influence the members of the union to support them in the voting. The present directors and officials are members of an "inner" organization in the M. M. P. U., called the Quorum Club, which votes as a body, and is present at all meetings. This Quorum Club, while only consisting of less than 500 men, is able in this way to practically control all elections, as it is impossible for enough members opposed to them to attend the meetings, on account of the fact that the hours of their work interfere. The conservative faction in the M. M. P. U. claim that the members of the Quorum Club are the "pets" of the officials, getting the best engagements.

NEW MANAGER FOR OLYMPIC

CHICAGO, Oct. 10.—Abe Jacobs, who for the past seven years has been manager of the Olympic Theatre here, resigned his position last week to enter commercial lines. He has been succeeded by George Wharton, who begins his duties on October 16.

With the change in management comes an announcement of a change in the house staff. Joseph Branski, who for the past eight years has been assistant treasurer of the Majestic Theatre, will take over the box office as treasurer with other minor changes in the house staff made. Bert Edney, formerly of the La Salle Theatre, will succeed Branski as assistant treasurer of the Majestic.

BOSTON PLAYERS TOURING CANADA

Neil Benzie, of the Boston Players, who recently closed his summer circuit stock, has engaged a repertoire company which will tour the Trans-Canadian time, playing the provinces.

Benzie and his company, who are 100 per cent Equity, left for the company headquarters. His Majesty's Theatre, Montreal, Can., Saturday night. The cast, engaged by Louis Hallett, includes Charles Greer, Joe Slater, Richard Bishop, Caroline De Vere, and Florence Rowan.

TED LEWIS CLUB FORMED

Jazz resorts in the theatre zone are being extended out of the beaten track according to the plans of a new club incorporated and capitalized at \$50,000. The resort will be known as the Ted Lewis Club and will offer entertainment, along with food, at the northeast corner of 52nd Street and Seventh Avenue. The incorporators of the club are Jack Lenigan, who obtained the lease of the premises through M. M. Hayward and Company for three years, from Thomas Cunningham. The Arbor Casino formerly occupied the place. The upper floors will be rebuilt into ballrooms, one of which will be the Grace Field Club and the ground floor will be a restaurant. Jack Lenigan, the incorporator, is interested in other Broadway establishments among them being the Club Maurice.

ATTACHES OPERA CO. PROPERTY

A writ of attachment served last week against the property of the Chicago Grand Opera Company because of the company's failure to put up a bond covering salary claim for \$6,000 made by Ben Atwell, its former publicity director and now publicity manager for the Shubert Vaudeville Circuit, disclosed the fact that the sheriff was only able to discover property belonging to the Opera Co. to the value of \$250.

THREATEN TO CLOSE FILM HOUSES

CHICAGO, Ill., Oct. 10.—Notices that the police will close eight of Chicago's leading motion picture theatres this week unless their owners make peace with the city's building department were received by managers of the theatres on Saturday.

According to Building Commissioner Bostrom, who requested Chief of Police Fitzmorris to issue the notices, the theatres in question have refused to reduce the size of their stages to conform with the city building code, which specifies that such stages shall contain not more than seventy-two square feet.

The following theatres are given out by the police department as violators and each manager has been informed that unless they comply immediately with the orders of the city's building commission, they will be closed:

Pantheon, 4642 Sheridan Road; Central Park, 3535 West Roosevelt Road; Boulevard, 1606 West Garfield Boulevard; Milford, 3311 North Crawford Avenue; Barbee's Loop, 57 W. Monroe St.; Broadway Strand, 1641 W. Roosevelt Road; Illington, 2118 W. 22nd St.; Marshall Square, 2839 W. 22nd St.

According to executives of the building commission's office, in an interview with THE CLIPPER reporter, about fifty of the larger motion picture theatres have enlarged their stages to 100 square feet or more. Such stages, according to the building code, must have brick retaining walls, stage vents and steel curtains. All but the eight theatres mentioned conformed with the code.

Managers of the eight theatres were inclined to lay the order to complaints filed with the building department by business rivals.

"I have bombarded these theatres with notices for thirty days," stated Mr. Bostrom of the building commission. "We made several attempts to amend the ordinance so that no changes would be necessary in these theatres. The council did not see fit to pass the amendment. It is my duty to enforce the ordinance as it is and these theatres will be closed unless they comply immediately with the orders."

The closing order to the various theatres was given on Thursday and the houses were ordered to comply with the regulations immediately.

O'DONNELL & BLAIR ADOPT WAIF

While O'Donnell and Blair were hurrying to their work in the Globe Theatre, where the "Follies" was nearing its last week, they heard a faint and helpless cry. They turned and found a baby in an ash can. Mrs. Charles O'Donnell, who forms the Blair of the team, lifted the tiny form from the odd cradle, and by good luck there was time to hurry back to their rooms. She got milk, fed the hungry stranger and arranged for a maid to watch over him until the work at the theatre was ended.

The newspapers for the next three days carried advertisements asking the mother whose baby had been found in the ashcan to come to O'Donnell and Blair, at No. 312 West Forty-ninth Street, and permit them to adopt their little charge.

A few days after, a girl came to their apartment; she cried and thanked them for their goodness.

REVUES FOR PANAMA

The Ritz Producing Company, with offices in the Putnam building, have contracted with Mamie Lee Kelley, the head of Kelley's Entertainers, playing Cristobal, Colon, to secure the services of fifty actors and actresses for a six months' contract to play revues in Panama City and adjacent cities. The revues are to be staged by the Ritz Producing Company.

"CLANSMAN" TO BE REVIVED

Thomas Dixon is to revive his play "The Clansman" which had a long run at the Liberty Theatre a decade ago.

The play is a timely subject on the activities of the present controversy over the Ku Klux Klan, and the author has no aversion to turning over a few pennies through the publicity which has been accorded the Ku Klux Klan.

WHO OWNS STOLEN CAR?

STAMFORD, Conn., Oct. 10.—In trying to straighten out the tangle resulting from a theft of a \$6,000 automobile which was stolen from in front of the Hotel Davenport last Tuesday morning, the police learned that the car is owned by Elmer B. Goodrich of Belleville, N. J., although Miss Georgia Hopkins, moving picture and vaudeville actress of Leonia, N. J., who reported the theft of the car, claimed that she owned it.

From the New Jersey Secretary of State the police learned that the machine with registration numbers 33-531, N. J., is owned by Goodrich. Miss Hopkins gave this number to the police after the car had been stolen and stated that she was the owner. From an insurance company in New York, the police also learned that Miss Hopkins reported the car stolen, saying it belonged to her, though it was not registered in her name.

Miss Hopkins left Stamford the day the machine was stolen and has not been heard from since. She claimed that she had been followed from New York by men in two automobiles and it was suspected that the men in these cars were responsible for the theft. Miss Hopkins came to the Hotel Davenport a few minutes before midnight, left the car outside and after being assigned to a room, went out to put the car in a garage. It was gone. She came to Stamford alone and said she was on her way to Boston.

Persons who were about the hotel say that a man wearing a derby hat entered the machine about five minutes after Miss Hopkins left it and was apparently familiar with the car, for he had no trouble starting it and drove away. Miss Hopkins stated that the car was unusually difficult to drive, only one who was familiar with the mechanism being able to start it or shift gears. There are but few machines of this model—a Dusenber special sport car—on the market.

There is a suspicion that the machine may not have been fully paid for, and that the owners seized it after trailing Miss Hopkins. It is also possible that Miss Hopkins may have been familiar with the owner, and that it had been given to her by him. It is also possible that no transfer in the registration was made by either of the parties concerned.

HELD IN DEATH MYSTERY

LOS ANGELES, Oct. 9.—Mrs. Jeanne Munroe, age 22, a film actress, and Mildred Frances, 22, a chorus girl, were today held in jail in connection with the mysterious death of Al Stein, a moving picture director.

Stein was found dead in his apartment with a deep gash in his cheek, and an investigation revealed that he had been dead four hours before discovery. The police are investigating a wild liquor party said to have taken place in Stein's apartment.

On the stage Miss Frances is known as Billie Beslys and is appearing here at the Pantages Theatre. Stein was assistant director to Fred Fishback, mentioned in connection with the fatal Arbuckle party in San Francisco.

"DEARIE" OPENS ON OCT. 19th

"Good Morning Dearie," the new Charles Dillingham musical comedy which is to be one of the most pretentious productions of the year, will open at the Apollo Theatre, Atlantic City, on Oct. 19. The music of the piece is by Jerome D. Kern, and book by Anne Caldwell. The company is headed by Louise Groody and others in the cast are Oscar Shaw, William Kent, Harlan Dixon, Ada Lewis, Marie Callahan, Peggy Kurton, John Price Jones, John Scannell, and the Sixteen Sunshine Girls, a big English dancing act produced by Tiller. Edward Royce staged the production. The piece will come into New York early this fall.

EX-FOLLIES GIRL LOSES SUIT

SAN FRANCISCO, Oct. 10.—Judge Lazarus today dismissed the charge of abandonment and neglect against Alfred J. Williard brought by his wife Mrs. Florence Sharp Williard, former "Ziegfeld Follies" actress, on the grounds of insufficient proof.

BDWY. MGRS. LOSE HALF MILLION IN SEASON'S FIRST TEN WEEKS

Over Fifty Per Cent of New Plays Have Failed and Many Others
Now in Broadway Houses Are Playing to Big Losses

More than fifty per cent of this season's Broadway play crop—to be exact, 21 plays out of 41, presented from the start of the season in the latter part of July to October 1—have failed and failed dismally, the loss in production costs alone amounting to at least \$375,000. No New York theatrical season has ever before brought forth so large a proportion of out and out flops. Besides the money sunk in putting on these 21 failures a sum equally as large was expended to keep them going in the hopes that they would gain a new lease of life, and in expenses incurred in out-of-town openings preliminary to the Broadway presentations. Altogether, at least \$750,000 was sunk by producers in these 21 flops, according to reliable calculations.

It is proverbial in theatrical circles that not more than one out of five shows becomes a distinct hit. But it is also true that while the remaining four shows out of each five, while not hits, for the most part at least earn their production and exploitation costs. In ordinary seasons no more than two out of five shows fail to last more than six weeks, closing at a loss.

The nine shows which opened in New York during last week are not considered in these calculations as it is as yet too early to assert how many of them will become successes.

Besides the twenty-one shows presented during the last two months which have dropped out of the running there are several others still playing which are only being kept going by financially painful methods on the part of their producers. With a good break in business most of these shows may be able to pull themselves out of the liability list before they close.

Two of the most expensive flops were George Broadhurst's "Tarzan of the Apes" and the Shuberts' "The Blue Lagoon." "Tarzan," which ran but one week, cost Broadhurst in the neighborhood of \$75,000. Most of the cast were brought over

from England, and the many different sets in the show were exceedingly costly. "The Blue Lagoon," also an English importation, was highly extravagant scenically—costing about \$50,000 for the production alone.

"Swords," Brock Pemberton's initial presentation of the season, which ran at the New National Theatre for only a few weeks, cost around \$30,000. Lou Tellegen's starring venture, the fatuous "Don Juan," which lasted but one week at the Garrick, cost its backers at least the same amount of money as "Swords." "A Man in the Making," John Meehan's initial venture, which closed its short run at the Hudson last Saturday, was also an expensive production, costing about \$25,000.

The only one of the 21 failures which got away with but small loss to its producers was the all-colored revue "Put and Take," which played for several weeks at the Town Hall. This show, which was also the only non-dramatic show in the lot that failed, was very cheaply put together and inexpensively cast.

In the 20 dramatic plays that flopped, 275 actors were employed. These actors had to rehearse without pay for an average of about four weeks each, and then get no more than about three weeks' paying work.

The list of the season's crop of shows which failed to score is as follows, other than those already mentioned: "March Hares," "The Detour," "The Triumph of X," all Shubert shows; "The Teaser," "Personality," "The Elton Case," all Wm. A. Brady's productions; "Sonny Boy," "The Poppy God," "Honors are Even," all Selwyn presentations; "The Wheel," a John Golden play; "Two Blocks Away," and "The Scarlet Man," both shows of Chas. Dillingham; "The Mask of Hamlet," produced by an independent firm, the Excelsior Productions, Inc.; and "Nobody's Money," an L. Lawrence Weber production.

STUDEBAKER TO CHANGE HANDS

CHICAGO, Oct. 10.—The Studebaker Theatre adjoining the Auditorium Hotel on Michigan Avenue, will change hands October 1, 1922, upon which date a new five-year lease will take effect, owned by the Studebaker Theatre Company, an Illinois Corporation. The control is vested in and owned by Frank A. P. Gazzolo, who owns and operates the Victoria and Imperial, Chicago neighborhood theatres, wherein is conducted a stock policy, and Thomas F. Hanks of the National Printing Company, Chicago Theatrical Printers. Messrs. Gazzolo and Hanks each own thirty-five per cent of the stock of the Studebaker Theatre Company. The other thirty per cent of this stock is tied up at present by court order in connection with the bankrupt proceedings of Lester Bryant, who is resident manager of the Playhouse, Michigan avenue, Chicago, instituted on August 18, 1921, before Frank L. Wean, referee in bankruptcy room 437, Monadnock block, Chicago, Ill.

WHITE SHOW "TOO HEAVY"

CLEVELAND, Oct. 10.—George White's "Scandals of 1921" did not ring up here at the opening of the week's run at the Ohio Theatre until nearly 10 P. M. owing to the delay and inability of local transfer agencies to handle the show's baggage, despite the fact that the show arrived a day before the show was scheduled to open. White, however, held the audience with impromptu stuff, telling them that he was convinced that his show was "too heavy to play week stands." One of the causes of the delay was that the "Passing Show of 1921" came into the railroad station with sixteen cars of props at the same time as the White show.

SAILOR RUINS ROTH'S SUIT

Al Roth, dancer in the Eva Shirley act, appeared as complainant in the West Side Court against a sailor of the U. S. S. *Bridgeport*, who Roth alleges, tore a new \$80 suit to shreds, when the sailor, intoxicated, insisted on tearing off the pockets of his coat. Mr. Roth, in company with Sam Kessler, who is the husband of Eva Shirley, had just emerged from a Seventh avenue restaurant when the sailor fell upon him until he was subsequently taken in tow by a policeman. The magistrate suspended sentence when the tar told the court that he would pay for the suit, and that he would be sufficiently punished on board ship.

VOTING ON SUNDAY SHOWS

Because of the objections regarding the projection of motion pictures in Rye, New York, the directors of the Rye Playhouse have acceded to the request that the house be closed on Sundays, for the time being, at least.

However, ballot boxes will be placed in the lobby of the theatre, where the patrons can decide whether or not they desire Sunday performances. It is said that the voting may decide the ultimate outcome of the affair.

ROSS DENIES DEATH RUMOR

A rumor to the effect that Eddie Ross, the vaudeville actor, had lost his life in an automobile accident was widely circulated about Broadway. Ross was booked to play in Rochester and a wire was sent by a friend to the theatre on Monday. The following telegram was received in New York early in the afternoon:

"Haven't died yet but I probably will at 4.15.—Eddie Ross."

WAYBURN GIVES PERSONAL NOTES

Ned Wayburn gave his personal promissory notes to the Actors' Equity Association this week covering the entire amount of his indebtedness to them for bringing the members of his "Town Gossip" company back from Boston the week before last and also covering the company's unpaid salaries. One of the notes, payable in ten days, is for \$1,900, covering the money advanced by Equity to the actors for hotel bills and railroad fares from Boston to New York. The other is for \$9,000, covering the salaries owing to the members of "Town Gossip."

Wayburn has assumed all obligations to Equity, although his show was owned by an incorporated concern.

When seen by a CLIPPER reporter this week, Mr. Wayburn asserted that it had been erroneously published that Equity had advanced \$1,000 to help out the members of "Town Gossip" the week before it suddenly closed in Boston. He stated that he had given the money to Equity and they forwarded it to their Boston representative.

Mr. Wayburn vigorously denied the report that he had signed up to act as stage director for the Shuberts or any other producer.

"I have been unfortunate in this instance, but I will pull out of my difficulty and get a new start," he said. "I am striving to the best of my ability to see that the members of the 'Town Gossip' company do not suffer. Most of them have already been placed with various managers. The show was out three weeks, and was up against bad business, but the fact that there is only about \$10,000 due them shows that I took care of them to the best of my ability, as the weekly salary list of the show amounted to \$8,200."

REMODELING THE MAJESTIC

WILLIAMSPORT, Pa., Oct. 10.—The Majestic Theatre is to be enlarged, and remodeled.

The B. R. Frymire property, immediately in back of the theatre, which is utilized at the present time as a garage and stable, has just been purchased by the Williamsport Majestic Theatre Company, with the intention, according to George H. Bubb, the manager of the theatre, of extending the house back at least fifty feet.

As it stands, the stage is wide enough to accommodate the average musical show, but it is not of sufficient depth to allow for the big sets, which are often used.

When the theatre has been enlarged, all the dressing rooms will be on the stage.

The capacity of the house will be increased from the present seating capacity of 1,200 chairs, to that of 1,700.



ETHEL GILMORE & CO. IN "DANCE ORIGINALITIES"

Assisted by Miss Margorie Brown, and a company of 7 clever dancers, in a new act, which consists of the greater part of her original company, Miss Gilmore is a dainty little dancer of international fame who in her new act will be seen this winter around New York in the better class houses.

Direction—ARTHUR HORWITZ

SHUBERTS SUE SMITH & DALE

The Shuberts obtained an order from Judge Julius Mayer of the Federal District Court last week for the appearance of Joe Smith and Charles Dale, of the Avon Comedy Four, to show cause why an injunction should not be issued restraining them from appearing for any other theatrical management but theirs. The order is returnable in the Federal District Court of the Southern District on Friday, October 14, when the hearing on the case will be held.

The action was brought by the Winter Garden Company, with which Smith and Dale were contracted to appear exclusively for a period of two years. The cause of the action arose from the non-appearance of Smith and Dale in the Winter Garden on September 26, though they were advertised to play. The action was brought through William Klein, attorney for the Shuberts. Kendler & Goldstein, of 160 West Forty-fifth street, represent Smith and Dale.

The papers filed in the case by the Winter Garden Company are supported by affidavits made by J. J. Shubert, Arthur Klein, head of the Shubert Vaudeville Exchange, Max Hart, who was the agent for Smith and Dale, Geo. O'Brien, Ed. Davidow and Rufus LaMaire, agents.

According to J. J. Shubert's affidavit, Smith and Dale, accompanied by Max Hart, whom they had summoned from New York, approached him at the Globe Theatre, Atlantic City, on April 28 last, while "The Belle of New York"—since changed to "The Whirl of New York"—was playing there, and stated that they were "anxious to appear for him for a further term." They had previously been in his employ for a period of about two years. Mr. Shubert states that arrangements were then made to draw up a new contract, which was to begin on September 1, 1921, but Joe Smith refused to sign because "it was absolutely urgent that both Dale and himself procure an immediate engagement." The new contract called for a salary of \$900 a week to be paid to Smith and Dale, but Mr. Shubert agreed to put the team in "The Belle of New York" and they were put to work in that production at a salary of \$750 a week.

Shubert further declares in his affidavit that Smith and Dale "have made and entered into an agreement with the B. F. Keith Vaudeville Exchange and the B. F. Keith Theatres to render services for them, both rival concerns."

The affidavit of Arthur Klein states that when Smith and Dale notified him that they would be ready to open at the Winter Garden on September 26, he ordered the billing, lithographing and other advertising matter which represented the act as the Avon Comedy Four, "not appreciating at such time that the instructions issued said that there was a prohibition in the contract against the use of that title." When Smith and Dale protested, says Klein, he immediately ordered that all such advertising be changed at once, the new matter to bill Smith & Dale.

On Monday, September 26, however, continues Klein's affidavit, he was notified by the manager of the Winter Garden that Smith and Dale had not shown up.

The papers in the case claim that much advance advertising had been done for Smith and Dale's act, and that the plaintiff concern has accordingly been damaged to a great extent.

The contract between the Winter Garden Company, of which J. J. Shubert is president, is unique in that it calls for a percentage amounting to 15 per cent of the profits to be paid to Smith and Dale if they were put at the head of a vaudeville company for a period of more than ten weeks. The act was to get \$900 for the first year; \$1,000 for the second, and \$1,100 for the third year, which was optional with the Shuberts.

\$3,000 A SHOW FOR FARRAR

SAN FRANCISCO, Oct. 10.—Geraldine Farrar's salary for each performance with the Scotti Opera company is reported to be \$3,000. She appeared here at six performances during the two week run of the company when a world's record was broken for a one night receipt total.

KEITH CIRCUIT TO ENCOURAGE AMERICAN ARTISTS OF ALL KINDS

Plans to Place Every Facility at Their Service to Present Art Before Public—First Move Is to Establish National Ballet

In connection with the nation-wide celebration of the "Third of a Century" anniversary of the B. F. Keith Circuit of vaudeville theatres, inaugurated by E. F. Albee during the coming season. The Albee management will extend every possible encouragement to American musicians, both in the vocal and instrumental fields, to American authors and composers, and American dancers, and to place every facility at their service to present their art before the public.

The first move will be toward the establishment of a national ballet. Gertrude Hoffman, who has been appearing at the Palace for the last two weeks, opens in Washington today at the B. F. Keith Theatre with the first all-American ballet ever organized. And here, in the National Capital, under the observation of the Chief Administration, Miss Hoffman has been selected as an ideal artist to begin in an activity to stimulate a nation-wide enthusiasm for American dancing, since she herself is an American, daring and original, and of international reputation.

Mr. Albee has arranged that while Miss Hoffman is appearing in Washington, she shall devote one morning at the theatre to interviewing any girls from that city who are desirous of taking up dancing as a profession, or who are interested in it as an art. In addition to a personal interview, in which Miss Hoffman will give these girls the benefit of her appearance and advice, she has arranged a short address on the possibilities of a national ballet which she will illustrate with the aid of members of her company, who are all finished artists, American born, and representing every type of dance from classic to ultra modern, and from the beautiful to the bizarre.

The same program will be followed in every city visited by Miss Hoffman, who will thus get in personal touch with hundreds of ambitious young dancers all over the country. In the old days, the great dancers from abroad came to this country—first from Italy, then from France, finally from Russia, which saw the finest flower of the European ballet. But conditions have changed. The Franco-Italian ballet became stereotyped, tiresome. The Russian ballet, most wonderful of all, crashed to its ruin in the war. America is the one country which today can furnish inspiration for this, one of the greatest of all the arts, bearing with it the sister arts of painting and music.

Mr. Albee believes, and the great dancers of America agree in this belief, that it is time for the American school of dancing to make itself felt. The American ballet, which Miss Hoffman has organized and trained with such brilliant results, is the first great impetus which the movement has received.

Last week a committee of prominent officials and stars visited Mr. E. F. Albee and, after offering the congratulations of President Harding, personally conveyed by Lillian Russell, urged Mr. Albee to allow the vast army of artists who have benefited by the development and managerial resourcefulness of this great circuit of theatres under his direction, to permit them to share in the observance of the "Third of a Century" anniversary of the B. F. Keith Circuit of Theatres.

The committee which visited Mr. Albee included Lillian Russell, Elsie Janis, William Cressy and Yvette Guilbert, representing the artists of America and Europe; David Belasco, representing the dramatic stage; Col. Wade Hayes of the Seventh Regiment and Capt. C. T. Vogelgesang, Commandant of the Third Naval District, representing the United States Army and Navy; William Deegon, State Commander

of the American Legion; W. Ward Smith, representing the State Administration; Deputy Commissioner John T. Harris, the Municipal Administration, William Fellows Morgan, the Merchants' Association, and Father Duffy, the Chaplains of the Army.

In response to the sentiments and suggestions of his distinguished visitors, Mr. Albee has decided to amplify and exalt the manner and meaning of the "Third of a Century" anniversary celebration of the B. F. Keith Vaudeville Circuit. To this end during the oncoming weeks he will devote the entire circuit to activities which will promote better citizenship and lend immediate aid towards the solution of the momentous problems which confront every community and locality today by lending mutual co-operation, inviting constructive suggestions and extending the hospitality of the Keith theatres and allied houses of the B. F. Keith Vaudeville Exchange, founded by B. F. Keith, E. F. Albee, A. Paul Keith and F. E. Proctor, to those accredited civic and public spirited organizations which have at heart the betterment of their social, communal and industrial conditions.

In celebration of the "Third of a Century" anniversary, the theory and practice of the Keith Boys' Band idea will be extended and promoted throughout the circuit so that the rising boy generation of the whole country, and especially the Boy Scout organization, may share the advantages and the pleasures the junior organization here in New York has enjoyed for years.

If feasible, and to signalize the celebration with further patriotic significance, a number of the foremost producing dramatic managers of this country will be invited to direct and present representative one-act plays and sketches expressive of their knowledge of and faith in the ever-growing audiences of first-class vaudeville in the United States.

The note of happiness, of youth and of confidence in the nation and its future will be carried through the "Third of a Century" observance of the historic anniversary celebration in all the houses.

The nascent of what is now the B. F. Keith Vaudeville Circuit represented in every city in the United States, occurred on July 6, 1886, at the Bijou Theatre in Boston when B. F. Keith launched his first venture into that form of "The Varieties" now known as vaudeville. The amazing growth of the Keith idea, brought to its present fulfillment under the guidance of E. F. Albee, can in a measure be realized when it is stated that in Greater New York alone more than forty theatres are flying the banner of the B. F. Keith Vaudeville Exchange, the officers of which are: Edward F. Albee, President; F. E. Proctor, Vice President; Edwin G. Lauder, Executive Manager; J. J. Murdock, General Manager; Reed A. Albee, Assistant General Manager; Maurice Goodman, General Counsel, and S. K. Hodgdon, Booking Manager, who inaugurated and perfected the most far-reaching theatrical machine in the world, making it possible for a vaudeville artist or act to be booked continuously for four consecutive years throughout America without repetition and with the assurance of notable presentation and the largest possible financial compensation.

LACKAYE HEADS STOCK CO.

Wilton Lackaye, supported by the Orpheum Players of Montreal, is heading the company this week in "Trilby." He will remain another week, the bill being "The Frisky Mrs. Johnson."

CHORUS EQUITY SUSPENDS GIRLS

Ten members of the Chorus Equity Association who are now playing in Geo. M. Cohan's show, "The O'Brien Girl," at the Liberty Theatre, were indefinitely suspended from membership in the C. E. A. last week, charged with violating the Equity rule requiring all members working for independent managers to have Equity Shop contracts.

Those suspended are: Louise Lyons, Esther Lyons, Helen Mann, Florence Doherty, Dorothy Fuller, Lucille Wallace, Madeline Bailey, Abbie Harvey, Melba Pelleau and George Ellison. They took the places of the original chorus people who left "The O'Brien Girl" while it was in Boston, at the behest of Equity officials.

According to the report of the matter issued by Dorothy Bryant, executive secretary of the Chorus Equity, last week, had these ten "been in the company since its opening and refused to leave when told to do so by the officials of their organization their offense would have been serious enough. But they were not original members of that chorus. They took the places made vacant by those girls and boys who stuck to their organization in the face of all inducements to leave it, and who gave up an engagement they thought would last through the season to further the cause of the Equity Shop. There can be no possible excuse for those members who have been suspended. Had not the original company been loyal to Equity and left those who are now with 'The O'Brien Girl' would never have had an opportunity to join the company."

SHUBERT DECISION RESERVED

Decision in the case of the Shubert Theatrical Co. for an injunction restraining Edward Gallagher and Al Shean from acting before September 1, 1922, for any other individual or corporation other than the Shuberts was reserved this week.

After William Klein, attorney for the plaintiff, explained that the defendants had contracted to appear for his client for one year, beginning September 1, this year, at \$750 a week, their active engagement to cover not less than thirty-five weeks. Edward E. McCall, counsel for the Keith Vaudeville Exchange, asserted that the services of the two men were not of that unique character which justifies injunction relief, even for alleged breaking of a contract. Pending trial, Mr. McCall mentioned a case in his experience as a Supreme Court Justice, wherein an Appellate Court reversed an injunction granted, holding that the services of the person enjoined were not unique. Judge McCall also said there was no negative clause in the contract, prohibiting the actors named from appearing for another employer during other than thirty-five weeks of the year. To this Mr. Klein said a negative clause was not necessary, an exclusive agreement to act for the plaintiff being implied.

"RIGHT TO STRIKE" REHEARSING

Richard Walton Tully is directing rehearsals of his latest offering "The Right to Strike," a timely drama by Ernest Hutchinson, which was a success in London last season. Among the cast are: Edmonde Lowe, Harry Mestayer, Gipsy O'Brien, Ronald Adair, (recently seen in "Tarzan of the Apes"), David Torrence, John H. Brewer and Cynthia Latham. The piece will have an out of town showing before coming to Broadway.

"EMPEROR JONES" CLOSING

CHICAGO, Ill., Oct. 10.—"The Emperor Jones," which has been playing at the Playhouse for the past six weeks, will give way next Saturday night and on the following day "Miss Lulu Betts" with Carroll McCormack and Louise Glasser Hale will open for an indefinite engagement.

ACTOR IS MISSING

Sidney D. Carlyle, 28, a member of Arnold Daly's company "The Children's Tragedy" at the Greenwich Theatre, has been reported to the police as missing by his mother. Friends fear that he is suffering from a nervous breakdown.

RUTH CHATTERTON PLAY SCORES

SAN FRANCISCO, Oct. 10.—"Into the Sunlight," a new play by Salisbury Field and Felton Elkins in three acts, was presented for the first time here last week at a special matinee at the Columbia Theatre with Ruth Chatterton, Henry Miller, Blanche Bates and Tom Nesbitt in the leading roles. The play was well received, and will be added to the repertoire of Miss Chatterton. She intends presenting it in New York.

The play drew a capacity house, at a \$4 top. The strong cast helped the play to get over, as it is a trifle weak in parts, especially the second act.

The story concerns a young New York couple, Charles and Marion Boydon, who are beastly wealthy. The husband is full of all kinds of virtues, which includes a very sincere love for his wife, in fact, she is bored by his sincere devotion. Her friends, Lydia Carson and her husband, Joe Carson, take Marion to California to forget her boredom and to revitalize her love for her adoring spouse.

In Santa Barbara they meet Lionel Brooks, with whom Marion falls in love at first sight, and he immediately succumbs to her charms. They agree to run away, when Mr. Boydon unexpectedly drops in from New York, and tells Marion she may have her liberty if she does not love him any more, and further agrees to let her keep the child that he loves greatly, for the mother does not seem to care.

This magnanimous sacrifice so impresses Marion that she sends out her maid with a note to Brooks, who has meanwhile been waiting in the garden to run away with her, and the note declares her intention of remaining with her husband.

The climax came when the Carsons with Marion and Brooks are telling fortunes, and Brooks is told that the cards indicate he will gain his wish. The assumption is that his wish is the love of Marion. It transpired to be the sale of his ranch. When he revealed his wish, the big climax happens, to the wrath and chagrin of Marion.

At the end of the second act fully eight curtain calls were demanded and Miss Chatterton responded in a brief and delightful speech. Henry Miller also responded for the authors, then, with still more imperative shouts for the authors. Field and Felton were literally dragged upon the stage, and showed much stage-fright while Miller again thanked the audience in their behalf.

Included in the cast were Betty Hall, Mignon O'Doherty, Bertha Ballenger, Boyd Irwin and Elmer Brown.

ROBERTS TO MANAGE TWO

ALBANY, N. Y., October 9.—George W. Roberts, one of the best known local theatrical men, manager of the Hudson theatre and will now be in charge of both the sumed the management of the Colonial theatre and will now be in charge of both the Colonial and the Hudson for William Bernstein the owner. Manager Roberts succeeds Walter M. Powers who has been appointed manager of two theatres in Elmira, N. Y., recently purchased by Mr. Bernstein.

Mr. Roberts is president of the Albany Theatrical Managers Association and a member of the executive committees of the National and New York State Association of Motion Picture Theatre Owners. He has been identified with theatrical enterprises in this city since the time the late Rose M. Leland owned the Leland Opera House, now Proctor's Leland Theatre on South Pearl Street. For several seasons he was the treasurer of Harmanus Bleeker Hall.

FLYING BIRD MARRIES

CHICAGO, Ill., Oct. 10.—Chief Flying Bird, a Sioux Indian, and well known circus performer, was married in this city Friday to Emma Ladd, a cow girl. Both were with a Wild West show last season.

VANDERBILT CO. MOVES

The Vanderbilt Producing Company has moved from its old offices opposite the Vanderbilt Theatre to new quarters at 169 West 48th street.

IMPORTED MUSICIAN IN CANADA ROUSES IRE OF AMER. FEDERATION

C. E. Coulrick, English Musical Director, Now in Canada to Conduct Revue Finds Musical Union Allied Against Him—Say He Can't Conduct

MONTREAL, Oct. 10.—The question as to whether Charles Edward Coulrick, an English musician, who is being brought over to Canada from England for the purpose of directing the orchestra for the Trans-Canada Theatres, Ltd. production "Hello Canada," will be allowed to perform with union musicians has taken on an international, domestic and political aspect, but one way or another the imported director will wave his baton Wednesday in Ottawa on the opening of the English revue whether there be an orchestra to follow it or not. So declared Mr. DeCourville, directing head of the production, on his arrival Friday in Canada from England.

Mr. DeCourville outlined the situation as it stood today in regard to the status of Mr. Coulrick, who is an Englishman. "My Orchestra conductor," he said, "is absolutely necessary for the success of the production I am now bringing to Canada. How vital this matter is to me may be gathered by the fact that I have cabled twice to Premier Meighen to enable me to have Mr. Coulrick wield his baton during our tour. Some weeks ago the American Federation of Musicians through its president, Mr. Weber, decided that Mr. Coulrick could not lead in Canada, as he came under the head of an imported musician, which the American Federation bars from Canada, as it claims that there are at present too many musicians both in the States and Canada. This organization is very powerful and has absolute jurisdiction over all Canada, as there is no Dominion Federation whatsoever, except through the American body.

"I heard that Canadian musicians are voting today as to whether they would go over the head of Mr. Weber, of the American body and allow my conductor to lead.

"If the voting is bona fide I feel sure that the Canadian musicians will do this, but I am under the impression that the Federation will bring such pressure to bear that the voting will be a mere farce. If, however, such is the case, and they vote against Mr. Coulrick, I feel confident that Premier Meighen will overrule them in some way. It will be a terrible indictment against the Conservative Government if it allows an alien country to tell a Dominion of Great Britain that a British subject cannot play there."

The situation as it has developed has risen from a mere matter of labor union squabble to one of international importance with the possibility of an issue in the coming Canadian elections in December.

Mr. George F. Driscoll, vice-president of the Trans-Canada Theatres, Ltd., declared himself as follows: "Within the past two weeks I have received fifty-five letters and wires from prominent musicians in the States who have declared themselves emphatically against Mr. Weber's stand. I feel certain that the leaders of the body of which Mr. Weber is the head are acting hastily, or else are under the wrong impression entirely. Then, too, if our Canadian musicians are so strongly under the influence of American music-governing bodies as to uphold the States, and the Premier does nothing in the matter, I firmly believe it will be

used as a strong plank in the Liberal platform in December, and it should be."

The stand, taken by members of the local Musicians Federation is that Director Coulrick will not play. This decision was reached after receiving a wire from Mr. Weber in New York in which he placed the matter entirely up to them as well as other locals throughout Canada. He notified them that the matter was one for them to decide themselves and that he would be guided by their decision.

At a meeting Friday, Local 406 of the Federation which comprises the Montreal musicians, it was voted unanimously against Mr. Coulrick working with them.

The publicity committee of the local published a statement on the situation which reads:

"At a meeting of the Musicians' Protective Association, held at the Monument National, after thoroughly studying every angle of the case in regard to Mr. Coulrick, it was unanimously voted that he be not permitted to conduct in the case of musicians of the Federation.

"The idea of preventing an English or British musician from making a living on British soil is absurd, as many British musicians have come to this country and the United States and have always been made welcome.

"From the methods employed by Mr. Driscoll, Secretary Williams, of the Musicians' Union of England, and a manager by the name of Morris, in New York, the headquarters of the Federation inferred that a regular policy of displacing Canadian musicians by those from the British Isles was about to be inaugurated, also bearing in mind past instances. Therefore, it is purely in the interests of the musicians in this country, and for their protection, that we have decided against Mr. Coulrick being given permission to conduct the members of the Federation, and not against his admission to the country.

"In fact, Mr. Coulrick ought to know that we expect others to respect our ideas, rules and regulations just as much, no doubt, as the English musicians would expect us to regard their regulations, and Mr. Coulrick should not run the risk of displeasing his Canadian brothers by trying to convert us to his, or his employer's ideas.

"It seems rather unfortunate that this affair has been deliberately made a political question, and more unfortunate still that advantage has been taken of it for the purpose of flag waving. Surely the theatre going public had all they desired of that during the war, and why not let it rest in peace.

"It is ridiculous to say that the show could not be given without Mr. Coulrick. However, this local in voting not to permit his being granted a temporary card does not decide."

TORONTO, Oct. 10.—The local musicians' union did not vote today on the question regarding Director Coulrick's eligibility to play with Canadian musicians, but has already sent a communication to Mr. Weber in New York to the effect that no objection would be offered to English musicians playing here providing they took out regular membership cards.

CHICAGO TO SEE BERNARD SHOW

CHICAGO, Ill., Oct. 10.—Barney Bernard is scheduled to arrive at the Olympic Theatre next week in Aaron Hoffman's "Two Blocks Away." The engagement will last a fortnight. "The Broken Wing" will close its engagement at the Olympic on Oct. 5.

EDDIE COHEN REPLACES BROWN

DETROIT, Oct. 3.—Eddie Cohen is the new manager of the Shubert-Detroit Opera House, replacing Chris Brown.

STOCK CO. MISSING PERFORMANCES

ALBANY, N. Y., Oct. 10.—The Proctor Players at the Bleeker Hall, owing to a peculiar booking arrangement, are missing a performance weekly. Monday's night performance was omitted owing to the engagement of "The Bat," but the stock will open with the matinee Tuesday and continue throughout the week in Booth Tarkington's comedy "Clarence."

Last week the company missed its performance, due to another road show having been booked in the house.

"LADIES NIGHT" CLOSING

The western company of A. H. Woods' "Ladies Night" playing this week in St. Paul will close on Saturday night and will be jumped direct to New York.

Poor business on the road is responsible for the closing. This will make the third of the "Ladies Night" shows to close within the last few weeks.

Four shows playing the big farce hit started out at the beginning of the season and after Saturday all of them with the exception of the Number one company will be in the storehouse.

The three road shows, although well cast and played did not meet with the success anticipated and in addition to this met with considerable opposition in the form of self appointed censors. Especially was this true in connection with the Eastern and Southern shows.

The Number one company, now on the Subway circuit is meeting with great success, breaking records in almost all of the houses played. It hit a high mark at the Royal two weeks ago and another at the Riviera last week.

FAMOUS STOCK UP

The stock of Famous Players-Lasky Pictures Corporation took an upward jump the last part of last week and held the gain in Monday's market. The common stock opened on Monday at 58, whereas its opening price the preceding Monday was around 54.

Almost coincidentally with the upward trend of Famous-Players stock was the filing of the concern's answer to the "trust" proceedings brought by the Federal Government on the grounds that the corporation was operating in constraint of trade. The answer filed by Alfred S. Black and the Black New England Theatres, Inc., one of the subsidiary firms named as co-defendants with the Famous Players-Lasky Corporation, denied that any conspiracy had been entered into on the part of Famous Players to control the distribution and exhibition of moving pictures in four New England states. The answer admitted, however, that Famous Players had acquired fifty per cent. of the theatre company's stock, but it is asserted that the theatre company actually buys or rents more independent films than Famous players pictures.

FAIRBANKS HOME FOR SALE

LOS ANGELES, Oct. 10.—The beautiful home at Beverly Hills belonging to Douglas Fairbanks and Mary Pickford was offered "for sale or for lease" in an advertisement which appeared in a Los Angeles newspaper last week. The magnificent home of the motion picture favorites consists of a sixteen-room house and over twelve acres of land.

It is believed here that the Fairbanks will stay abroad on their present trip for an extended period. It was announced at the time they left for Europe that they intend to spend at least half of each year in Paris. They will retain their big property at Santa Barbara and the Pickford home in Los Angeles.

CORTHELL SUES FOR SALARY

Herbert Corthell, the actor, filed suit last week against William J. Fallon, the attorney, for \$906 alleged to be due as unpaid salary and percentage from the production of "Fifty-fifty," made last year by the Anton F. Scibilia Enterprises. Fallon, according to the attorneys of the Actors' Equity Association who represent Corthell, guaranteed the payment of the money orally.

The money sued for by Corthell represents \$600 due for unpaid salary during the period between February and June, 1920, and \$306 due during the same period as 1 per cent. of the gross receipts which Corthell was to get.

PRIZE FOR POSTER

The Keith interests have started a contest, with \$100 as the prize, for the best piece of poster designing illustrating the monetary value received, as well as the mental value obtained, by an audience, regarding this circuit.

WYNN'S NEW SHOW SCORES

ATLANTIC CITY, Oct. 7.—Gathering around him a book filled to the brim with comic situations, sprinkled here and there with a pretty little melody or perhaps a cute, well fitting lyric, Ed Wynn in his "Carnival of 1921" has something to offer the public that far exceeds anything he has ever done in the past.

Although a trifle long there wasn't a bore in it. Its originality, clean comedy and sheer wit insures one against this, while one laugh that follows another gives time the wings of speed. All evening and in every scene Mr. Wynn walked on with something new. In past years he has been overly present, but in this production nothing he did was boring.

The whole show is devised on a spirit of sane insanity. This point is not understood by those who do not understand Wynn. His simplicity and stage presents, plus his trunk of inventions makes it practically impossible for you not to laugh except perchance you suffer from a tooth-ache.

The changing trend in musical extravaganza for the year goes to make Mr. Wynn's show distinctive. The bare legged chorus girl is noticeably conspicuous for her absence. In her place in this production we see substituted the much more costly and hitherto nearly abandoned silk stockings. Also, too, among the missing was the semirisque joke, which was once the mainstay of the subtle Mr. Wynn. With the exception of one dance nothing in the least suggested anything but the highest train of thought.

The show as it stands is very well done and Mr. Wynn and his associates will have difficulty in making excerpts that will keep in all the good things.

The Japanese musical and acrobatic act takes the lead in the high spots of the show. They play Hawaiian tunes on American instruments and sing American songs just a trifle better than some of our own less supple artists.

The music which, by the way, is just passable, with the exception of one or two catchy little melodies, are of the creative genius of Mr. Wynn, so, too, are the lyrics, which well fit the scenes. The book is also his brainchild, though Julian Mitchell has added a touch here or there.

MacGREGOR SUES "LOVE BIRDS"

Edgar MacGregor, the theatrical producer and stage director, instigated suit last week against Love Birds, Inc., the owning corporation of the musical play of the same name which is now on the road with Pat Rooney featured, for \$200, which represents 1/2 of 1 per cent. of the gross receipts MacGregor alleges is due him since the show started on its tour in September, for staging the show.

According to the papers in the case, which are filed in the Third District Municipal Court, MacGregor was to get a percentage of the gross receipts of "Love Birds" from the Wilner-Romberg Corporation, which originally produced the show. Wilner-Romberg transferred their interests in the show to Love Birds, Inc., which firm also assumed all obligations, according to the complaint.

"Love Birds," which was taken over by Pat Rooney, opened up in Brooklyn on Sept. 5. The \$200 sued for as 1/2 per cent. of the gross receipts represent the receipts from Sept. 5 to Sept. 18.

COHAN GOING TO LONDON

George M. Cohan has booked passage for England and will sail October 20 for a vacation and also to make an inspection of theatrical conditions abroad, which may last for six weeks or more, and, it is possible that he may become a producer in London within the next few months. Mr. Cohan has hopes of acquiring a theatre in the English capital, and if his plans are carried out one of the many plays in his manuscript trunk will be representing him in London shortly.

Although Mr. Cohan has visited London several times during his career as an actor-author-producer and so forth, he has never played there. One of his plays, "Mary," was produced in England last summer and is still touring successfully.

He will be accompanied abroad by his wife and children and Edward W. Dunn, his secretary.

VAUDEVILLE

FEATURE FILMS CUTTING OUT ACTS

FOX BOOKS "WAY DOWN EAST"

The big Griffith picture "Way Down East" has been booked for the Fox Circuit of vaudeville theatres and with the exception of the "City" house, all the local houses will show it. The big film, which runs about one hour and twenty-five minutes, will of necessity cut down the vaudeville portion of the bills.

Ordinarily the Crotona, the Jamaica, the Ridgewood, Bedford and Folly, five of Fox's seven vaudeville theatres, play six acts of vaudeville, while the other two, the Audubon and City play eight. With the letting of the contracts for all these houses for the feature picture, the management has been forced to cut their bill to two acts. This does not apply to the "City," where the picture has not been booked, this house will continue its policy of eight acts, but the other houses will cut four acts off their programs.

In addition to playing the picture in the vaudeville houses, "Way Down East" will also play in several of the Fox houses devoted exclusively to pictures.

A number of other feature pictures will also play in vaudeville houses. The "Golem," which ends its run at the Criterion this week, will be seen in the Keith-Moss houses and other features are said to be under consideration. All of the big features will of necessity cut out from two to three acts from the regular vaudeville bills.

NEW REPUBLIC OPENS OCT. 27

The Republic Theatre, which is said to be the second largest theatre in Brooklyn, and the third largest in New York City, is to open Thursday, Oct. 27th. The house was erected at the cost of approximately \$100,000. The seating capacity is 3,500, and the house is to run a split week of vaudeville, six acts each half, with feature pictures. There is to be a symphony orchestra of twenty-two pieces.

The new theatre, which is to be managed by S. S. Solomon, is located on Grand and Keap Streets, Williamsburg.

GEORGE WALSH IN VAUDEVILLE

CHICAGO, Ill., Oct. 10.—Aaron Jones, of the Jones, Linick and Schaefer Circuit, has secured a new movie star recruited from the ranks of vaudeville in the person of George Walsh, who has been booked as the headliner for the Rialto and McVicker's theatres in November. Baby Marie Orborne is making her first vaudeville appearance at the Rialto Theatre this week. She is also a recent recruit from the cinema field.

FRIARS TO HEAR MILLER

Three hundred members of the Friars' Club are planning to attend next Monday night's performance at the Riverside Theatre in honor of Eddie Miller, who will be seen there in his new singing act.

Miller, long a member of the Friars, has appeared at all the club's benefits and entertainments and a big crowd is going up to the theatre to show their appreciation.

NEW ACTS AT REISENWEBER'S

In pursuance of their plan of a weekly change of "Vod Vil" bill, the following are booked for this week's appearance at Reisenweber's: Pierce Keegan and Margie O'Rourke, "Maxie," Paul and Walter LaVarre, Narda Naureen, Miller and Fair, Miss Sally Fields, who in addition to her turn, acts as hostess, and Ben Bernie and his "Players."

NEW ACTS

Gee Ding, the Chinese baritone, will soon be seen in a new act written by "Billy" Hawthorne.

Earl Bronson, formerly of Ryan and Bronson, is now rehearsing a new act with Nathalie Penall, written by Al. Von Tilzer and Nevelle Fleeson.

"Fid" Gordon, until recently Eva Shirley's violinist, will open soon in a single.

Harry Jonis, lately with Francis White in "Jimmie," has contracted to Irving Rosen for a new act to be played over the Shubert circuit.

Marion Saki, the featured dancer in the "Sweetheart Shop," is rehearsing a dancing act and will shortly make her debut in vaudeville.

Marion Saki, the featured dancer with the "Sweetheart Shop," is to open at the Jefferson Theatre, Oct. 13, with her company in a new offering.

"Where There's Smoke There's Fire" is in rehearsal, and is expected to open on the Shubert time very shortly.

Jay C. Flippin and Thomas Sprague will open in Lynn, Mass., the last half of this week for the Keith Circuit, in their new act.

Archie Onri is in Chicago preparing a new juggling act. He will have the assistance of a woman, who will replace his former partner, Dollie Onri.

Barton and Spurling are rehearsing a new eight people act called "Neath Oriental Lights." The act follows the new idea of doing away with achorus and replacing it with girls who do various specialties.

Bothwell Brown is replacing his old act this year with a new one now in rehearsal. The presentation is under the direction of M. Golden.

Roscoe Ails and Kate Pullman are now rehearsing a new act which will open on the Keith time, October 17, in New York.

John Hendricks, baritone, who was last seen in the "Greenwich Village Follies," will do a single in vaudeville, having been routed over the Keith circuit.

Charlotte Walker has taken her first venture into vaudeville in a sketch "His Affinity," written by Albert Cowles and supported by Norman Hackett.

Frankie Dunlap and Jesse Block opened on the Poli time October 10, in a new act called "Broke."

WILSON & SCHROEDER SPLIT

The vaudeville team of Wilson and Schroeder have split, the break being mutual. Harry Wilson will open shortly in a new single in vaudeville and Helen Schroeder will join the act of the Four Marx Brothers playing the feminine lead formerly done by Hattie Darling.

SUNDAY CONCERTS FOR EMPIRE

The Empire Casino Theatre in Brooklyn will open for the season with the regular Sunday concerts, beginning October 2. During the week days, the regular burlesque will take place, but the vaudeville concert on Sunday will be controlled by Sam Bernstein.

NEW EAST SIDE THEATRE

The Supreme Theatre, on the east side, will open its doors Oct. 14, playing five acts and a feature picture. The house seats 2,000 and has an innovation in the fact that there is no balcony. John Turtle will take charge as manager.

PERFUME FOR SHUBERT PATRONS

The Shubert-Crescent Theatre in Brooklyn is giving the feminine patrons at the matinee performances all this week a bottle of imported French perfume. This innovation is announced as the latest "Parisian craze."

NEW PANTAGES HOUSE OPENS IN CANADA

WILL PLAY FILMS AND ACTS

Alexander Pantages has added a new house to his circuit with the opening last week of the Pantages Theatre, Hamilton, Ont. The theatre is one of the largest in Canada with a seating capacity of 2,100 and will play the regular Pan. road shows of five acts three times daily with a feature picture.

The opening bill consisted of Bender and Herr, Green and LaFell, the "Night Board," Paramount Four, and Little Miss Sunshine.

DUBIN AND OLIVE MOVE

CHICAGO, Ill., Oct. 10.—Dubin & Olive, local producers, have moved their local headquarters from 204 Woods Theatre building to Suite 402 in the same building. The firm completed their seventh vaudeville production last week. They now have under their control the following acts: "Different," "As You Like It," La Velle Four, Three Dancing Belles, "Impromptu" and "The World in One Revue." Dubin & Olive intend to produce four more acts, which they plan to have completed by the end of October.

SHUBERTS COPYRIGHT ADS

All newspaper advertisement designs for Shubert Advanced Vaudeville are to be copyrighted in the future. This week's Shubert ad., that showing a series of toy balloons with the name of an act on each, is the first to bear the copyright mark. Ben Atwell, publicity director for Shubert vaudeville, notified all managers last week to make certain that the copyright mark was used in all cases, to protect them from being used by opposition houses.

NEW LYNN OPENING

The Lynn Theatre, a new house in White Plains, with a seating capacity of 1,800, is to open shortly under the management of Richard Hayes, and booked by Fally Markus. The house is owned and controlled by the Lynn Amusement Company.

It plays a split week vaudeville bill with pictures.

BETTY BOND TO MARRY

Betty Bond, the vaudeville and musical comedy actress, is engaged to be married to Samuel Silverstein, a non-professional. Miss Bond will be married sometime in December at the Hotel Astor. She plans to continue her theatrical career after her marriage.

VAUDEVILLE OUT OF STRAND

The Strand Theatre, in White Plains, is to close Saturday, Oct. 15, and upon opening, will play feature pictures only. Hitherto, the theatre had been running a split week of vaudeville with four acts, and a feature picture.

CHICAGO BUSINESS BIG

CHICAGO, Ill., Oct. 10.—Business in all loop vaudeville playhouses was reported "exceptionally good," last week, displaying the fact that the loop could well afford another big time vaudeville theatre. Good business predominated at the Palace and Majestic and the New Apollo.

FIVE ACTS FOR ALHAMBRA

TORRINGTON, Conn., Oct. 10.—The Alhambra Theatre here, which has been closed for the summer, is undergoing extensive alterations, and, upon opening, will have five acts of vaudeville, as well as a feature picture.

BOHEMIAN NIGHT AT N. V. A.

The N. V. A. held their first Bohemian night of the season Sunday night at the clubhouse and drew a list of celebrities that a glance over a roster of those present looked like a "Who's Who" in vaudeville.

Babe Ruth and Mrs. Ruth were the guests of honor and received an ovation from their associates. Among those present were included: Mr. and Mrs. E. F. Albee, Mr. and Mrs. B. S. Moss, Mr. and Mrs. Marcus Loew, Mr. and Mrs. J. J. Murdock, Mr. and Mrs. Martin Beck, Mr. and Mrs. E. G. Lauder.

Among the entertainers were: Leo Carrillo, Adelaide and Hughes, Craig Campbell, Creole Fashion Plate, Lieghtner Sisters and Alexander with their company of Seven, Harry Carroll and his company and many others.

N. V. A. COMPLAINTS

J. Raymond has filed a complaint against Charles Tobin on account of the Salvation Army gag which Raymond claims he originated. Tobin has agreed to discontinue using the gag.

Sidney Phillips against Joe Towle for the soda flavoring gag now being used by Towle.

Bob Avalon against the team of Class, Manning and Class, over the imitation of Frisco's dance on the wire.

Joe Rolly against Armstrong and James over the "Palm Beach" act which Rolly alleges belongs to him.

LAUDER SHOW OPENS ON OCT. 17

Sir Harry Lauder, who is at Saranac Lake, N. Y., will open at the Lexington Theatre, Monday, October 17, for one week. The cast includes the Novelty Clintons, W. E. Ritchie and company, English cyclists; Kahrun, a pianist; Harry Moore, and a foreign novelty specialty. Sir Harry's brother-in-law, Tom Valence, is the stage-director. Willard D. Coxie will be the advance man. The show is to carry its own orchestra, with Arthur Wedel as the leader. Lauder and his company are to make a twenty weeks' tour.

ALL NIGHT CABARETS AGAIN

CHICAGO, Ill., Oct. 3.—A movement is on foot for the granting of all night cabaret licenses to a few selected cabarets. Efforts have been made for months to have the matter taken up in the city council, which body will consider the matter next week. According to one in close touch with the situation, the Aldermen will arrive at a decision at their next meeting. The decision, it is said, will be favorable to the cabarets.

CONJURORS TO GIVE MAGIC SHOW

The National Conjurors' Association will hold an entertainment consisting of "magic, music and mystery" to-night, (Wednesday), in its Theatre de Mystery, at headquarters, 109 West 54th street. Professional entertainers only will appear on the lengthy and varied program, and it is expected that many of the older magicians will be present.

ROCKWELL & FOX ON ORPHEUM

Rockwell and Fox, last season with "George White's Scandals," who recently re-united after a separation of twenty-five weeks, have been booked over the Orpheum Circuit opening at the Palace Theatre, Chicago, on October 24.

NEW OWNERS FOR TIVOLI

The title of ownership of the Tivoli Theatre, Jersey City, with that of the Monticello, Jersey City, has passed into the hands of Harring & Blumenthal, of New York, who will open the houses for motion pictures only.

LEWIS & DOTY REUNITED

Lewis and Doty, the "two Sams," the vaudeville act have reunited and will be seen again in vaudeville this season.

VAUDEVILLE

PALACE

"Dancing Shoes," five syncopated steps with Ruth Wells, opened the bill and were a flash in the initial spot; Miss Wells sings quite a few songs but her voice is weak and a couple of numbers could be cut to advantage.

In the "hoodoo" position, Elmer Cleve stopped the show and stopped it good. Cleve's xylophone playing is artistic and he certainly knows how to sell his wares to the best advantage; took encores and received strenuous applause.

The Flivertons is a good hokum laughing act, but lacks definite punch at the conclusion and did not, when reviewed, gather applause that should have been its share. Jim Harkins as Mr. Fliverton was funny and the attempts to fix the "Ford" were productive of gales of laughter, the machine falling to pieces at the slightest provocation and for a finish falling to the stage, precipitating the family of five to the ground.

Burns and Freda in "I Think You Touch" did essentially the former act of Burns and Fabrito, and were accorded considerable applause but lacking in the definite spontaneity that marked the former team's efforts. The playing of the "Rachmaninoff Prelude" on the guitar was admirable.

Adele Rowland sang "Dear One," "Stop and Rest Awhile," "Handkerchief Head Is No Name For You," "Bluebird," "Alice Blue Gown," and did a recitative "Nobody Knew, Nobody Cared," the latter being a clever story told to song and delivered admirably with ease and refinement of manner. Mildred Brown played a Debussy selection to a hand; the act took two encores and several bows but is a trifle too long.

Burns at various points in the program, interrupted by the reading of the baseball bulletins and this proved to be the laughing hit of the show.

Carl Randall with Dorothy Clark and Berta Donn, two chic looking girls possessing cleverness, class and technical ability, one of the pedal, and the other of the manual variety, as she skillfully manipulated the keys of the piano, were certainly a hit closing the first half. It is unusual for any act to take an encore in this position but this act not only did so, but scored heavily. For detailed review see under New Acts.

Paul Whiteman and His Palais Royal Orchestra, held over from last week were scheduled to open the second half, but at the Monday matinee were moved down to close the show, the Four Mortons replacing them.

Somehow or other the spot didn't seem to be in the Morton's favor for the comedy did not get over as well as last week at the Colonial, nor did the act, although considerable evidences of approbation were their lot at the conclusion. "You're just as beautiful at sixty as you were at sweet sixteen," received a hand and Martha's dancing was neat. Sam put over a couple of dances that were remarkable considering his years and received adequate recompense.

John Steel was the legitimate applause hit of the bill, stopping the show in the next to closing spot and stopping it cold.

Steel was in fine fettle as he sang "Song of My Heart," "Somebody's Mother Is Waiting," "Love Will Return in the Spring," "Whisper To Me In The Moonlight," "Rose of My Soul" and upon request "Eli Eli." This did not seem sufficient and Steel sang still another encore.

Paul Whiteman's Palais Royal Orchestra, in a hard spot, duplicated their success of last week, playing a few new numbers and presenting a Scotch "bit" which found much favor.

The orchestra is a sure-fire hit anywhere on any program and a decided vaudeville attraction.

H. W. M.

VAUDEVILLE REVIEWS

FORTY-FOURTH ST.

This week's bill at the Forty-Fourth Street Theatre, sets the unique precedent of what vaudeville should really be at the first class houses.

The Pickfords opened the bill in a special setting, with headlong flying leaps and exceptional juggling that roused a nice hand. The props in this act are quite novel, and got many laughs.

Jack Strouse, unprogrammed, replaced Jock McKay. Strouse does a blackface act and puts over songs in a very comic way. He has a novel idea of putting gags over, when one doesn't go over, the telephone rings warning to cut it out, causing much laughter. He has a pleasant voice and put over "Sunny Tennessee" in a manner that got a good round of applause.

Olga Mishka and Co., in a specially draped setting and vividly colored, were on number three. At the opening, Olga is discovered slumbering, she is awakened by her partner, and they go into a beautifully routine adagio. The dances that follow are excellent. Sweet petite Olga is a most adorable danseuse, her rhythmic little body and tiny feet are a joy to behold; her technique is faultless. Her partner assisted her capably; the violinist who plays between the interludes is excellent. This act is a riot of grace, color and rhythm. It scored tremendously.

Sam Hearn, the fiddling politician in rube make-up, was on number four. We reviewed this act in these columns a few weeks ago, and if memory serves us right, we said that he was an excellent performer, but that his material was not up to his ability, and after viewing him again it is still dry in humor—but through his clever handling of gags manages to get quite a few laughs. Hearn is, however, an excellent fiddler, and his burlesque imitations on this instrument are very entertaining.

"Oh, What a Girl" is a condensed version of the Broadway musical success produced a few years ago. It is well staged and has an excellent cast. Sam Hearn, who appeared in the preceding act as a single, played the part of Deacon Amos, and was funny in the part. There are some pretty girls in the chorus, and their ensemble is perfect. This act runs smoothly, and provides clean entertainment.

Vivian Holt and Lillian Rosedale were on after intermission. This act replaced Wilson & Larson, who were out. The Misses Holt and Rosedale are a couple of ladies with pleasant personalities, they displayed fine voices and harmonized well and have a pleasing routine of songs.

Wilson and Larron, another unprogrammed act, replaced Vardon and Perry. They are a couple of breezy boys who start with a comic song and dance. The act winds up with some clever hokum, burlesque instrument playing, and daring gymnastics.

Cecil Lean and Cleo Mayfield were on before closing. Lean is minus his forced grin of yore. Mr. Lean is to be congratulated for removing said impediment, for he is a clever man and doesn't need to show his white teeth to win appreciation. The first number the couple did is entitled "Baby," and is an excellently written song and uniquely rendered. The rest of the material is taken from "Look Who's Here," a musical comedy in which he appeared at this house a few years ago. He still manages to get laughs out of the material, proving that he is a comedian of first rank. Miss Mayfield is still the same clever girl and is a good feed for Mr. Lean. The act held the audience to the end.

Arco Brothers closed the bill with feats of strength.

M. R.

RIVERSIDE

A lively sort of bill, containing many laughs, offering variety and good entertainment. James Evans and Louis Perez opened with their novelty act, among other things doing juggling and balancing feats of an unusual order. Toward the close they did their battleship stunt, the cardboard model being handled on the feet of one of the team, the ship being lit up and then torpedoed, with the other of the team doing stunts in the riggings.

Lehr and Belle appeared in the second spot in place of Sharkey, Roth and Witt, one of whom is said to have taken sick. The act opened by the man, who arrived blind folded informing his hearers that he is being hazed at college. The girl joins soon afterwards and the dialogue is light and on the flirtation order. The girl then did a song and dance as a single, which was followed by her partner in what might be termed as a travesty on a female impersonator trying to sing. The make up was extremely funny but the man's performance did not come up to expectations. They jazzed it up for the finale, which went over well. Their voices were good and they should use them more. The girl's beauty and personality, however, would carry most any act through.

Owen McGivney proved himself a wonder in third spot when he presented his "quick dramatic episode from Dickens" entitled "Bill Sykes." Mr. McGivney impersonated all of the five characters and made almost impossible lighting changes. His "Fagin," was great, and as Nancy, Sykes and the rest of the characters he did wonderfully well.

Ann Gray has an excellent soprano voice and good appearance. She undoubtedly has her own reasons for burdening herself with a harp, which she plays very well, but, the percentage of those in vaudeville audiences who have little if any use for the harp is so great, that that instrument is hard to put over in an act, and credit is due Miss Gray for going over as well as she did. After two operatic selections on the harp Miss Gray sang and played her own accompaniment, overcoming the disadvantage of having operatic and classical selections exclusively in her repertoire.

Closing the first half Harry Fox kissed Beatrice Curtis's hand throughout the act at every opportunity. Harry de Costa sat at the piano now and then but did not have much to do. The dialogue between Miss Curtis and Fox went over well as usual their singing might just as well been left out.

Ernest R. Ball the song writer opened the second half and was a relief from the usual run of "song writer acts." His act is clean and extraordinary, and he was in good voice. He accompanied himself on the piano to several songs, of different brands, and of course bits of his old hits. One thing he did not do; he did not end up with a speech that he would now slip the folks the best yet in one of his new numbers just finished.

Franklyn Ardell in "King Solomon Jr.," with Florence Madeira, Billie Daucha and Jean Thomas supplied oceans of comedy in their make believe futuristic skit of married life in 1950. The locale is the home of Wallace Moore who in accordance with the new regulations in force may have as many wives as he can support, all due to the scarcity of men on account of the absence of liquor.

Bert and Betty Wheeler closed the show, in "bit of everything." Not all of their stuff is new; but the way the couple work, they could be forgiven, if they pulled the oldest gag in the world. The fact that they held them in to a man proves the act fit for any spot, on any bill.

M. H. S.

WINTER GARDEN

Alfred Naess and Co. assisted by Miss Sigrid, opened the bill with an Ice Skating act. The special setting representing Norway with its snow covered mountains was impressive, and Miss Sigrid is a very capable and charming patineuse. This act was very cooling and invigorating, winding up with a sensational whirl on the ice.

Anthony, Wizard whistler and accordionist was on number two. He has a very melodious whistle, and he is a splendid accordionist. He was very well liked and applauded.

Joe Niemeyer, and his dancing girls in a Dance Revue in six scenes, should have been on a better spot, for this is a very worthy offering and can hold its own as a headliner. Mr. Niemeyer got a round of applause on his entrance, he is a very likable chap, and started his routine with a song introducing his girls. He is an excellent dancer and surrounded himself with a bevy of beautiful girls who were also capable exponents of the art of terpsichore. The act is beautifully staged, and the settings and costumes were dazzling the applause was terrific at the end, and he made a little speech introducing the mothers of the ladies in the act, who danced off with their daughters much to the delight of the audience. The act scored tremendously.

Georgie Price announced that he was going to do a request performance, asking the audience to have him sing any song they wished. For the first request he sang "Second Hand Rose," he then announced that he was going to recite, and did burlesque recitations on "Boots," "Gunga Din," and several others, winning mild laughter, however. He then told several gags that were tottering with old age. At the end he did a number written by himself, entitled "Moonbeams," took several encores, but altogether did not fare so well.

The Brendel and Burt Revue were on before intermission. This act is of the Musical Revue type and runs a bit too long for vaudeville; there is however some excellent material in it. Mr. Brendel is a good comedian and his impersonation of a Swede is mirth provoking. He is capably assisted by Miss Burt, and the girls in the act work very well.

Bert Hanlon, unprogrammed in this act suddenly appeared, and won the audience from the start with his breezy personality, and clever way of putting over songs, and funny lines.

The Revue ends with a housekeeping scene that was riotously funny. Nonette, assisted at the piano by Lucille Jarrot, was on after intermission. She works in gorgeous silk cyclorama painted with Swans, that is at once startling and effective. Nonette immediately won the audience with her faultless violin playing, and rather pleasant voice. She scored a personal success, and did several encores.

Regal and Moore & Co. do a series of singing, dancing and acrobatics. The act is supposed to be a tent show, and the Barker introduces the boys. Some of their stunts are burlesqued, but at the very end they are legitimate. The act winds up with some hair-raising stunts.

Bert Clark and Flavia Arcaro were held over for a second week, and were on before closing, and despite the late hour held the audience to the very end. Last week we said in these columns that Mr. Clark is an artist to his finger tips, and now that we've seen him again we wish to repeat this statement most emphatically. He should be an inspiration to those who strive to evoke mirth, and should be closely studied. His method of putting over lines, and his naive antics, stamp him as a subtle and original comedian of the first order. Flavia Arcaro is still the same majestic lady, and is also the greatest foil Mr. Clark could ever hope to have.

Donald Sisters closed with a classy balancing act.

M. R.

VAUDEVILLE

COLONIAL

A very good show that moved with speed and life was attacked at the outset by the Six American Belfords who do the greatest double and triple. Risley, the reviewer has ever witnessed. The act is the quintessence of acrobatic artistry and a sure-fire hit, fast, snappy and clever.

Rolls and Royce never let the tempo drag a moment, picking it up where the Belfords had left off, and with metronomic precision registering hit after hit with their dancing. Certainly a speedy dancing act that deserved the hit it made—stopping the show.

William and Joe Mandel, programmed next, were replaced by Conlin and Glass who registered strongly with their comedy, the girl looking well in several changes of costume and putting across with plus personality several numbers and "feeding" the comedian well. Over nicely to decided hands.

Elinore and Williams programmed for the next position were moved down on the bill and Yvette Rugel moved in their place. It was a pleasure for the writer to again review Miss Rugel and he enjoyed every minute of it as did the audience, which forced with the Colonial Cadence Applause, a number of encores. We have used up quite a lot of adjectives at the various times we have described Miss Rugel's offering, but we can still say she was sympathetically attuned at all times as she with rare artistry sang to the utmost enjoyment of those present, eventuating in a decided and emphatic hit of definite proportions. Miss Rugel is a sure-fire show stopper in any position, never failing when reviewed by the writer to emphatically hold up the proceedings.

Florrie Millership and Al Gerrard closed the first half in the act formerly done by Santley and Sawyer, "Klick-klick." In the company were Beatrice Lee, Agna Frawley, Jack Gormley and George Rollins. The boat has been eliminated in the last scene as also has the pickaninny, otherwise the act is much the same, the balloons looking like exaggerated grapes, at the finish covering the stage and rolling in the footlights. The turn did not find much favor with the patrons of this house lacking punch and definite applause gathering import. Consisting mostly of songs and dances built around travesties of last season's plays, it lacks in vaudeville comedy values, the plays have been mostly forgotten and some were not of sufficient success, or length of run for the general public to have acquainted themselves sufficiently with the stories, plot or general arrangement, for the travesties to have the necessary appeal.

Opening the second half were Elinore and Williams who registered strongly in the laugh department. They presented "Wanted A Cook" and the well written dialogue, delivered in Kate Elinore's inimitable style, hit the mark every time. Sam did an Eddie Leonard impersonation that drew a hand and Miss Elinore's "Me and My Man" parody was productive of definite applause returns. Stopped the show for the third or fourth time and a speech was necessary.

The Avon Comedy Four also stopped the show—it seemed an evening of hold-ups. The comedy went over very strong, laugh after laugh sending a part of the audience almost into hysterics, and the singing, especially the harmony, was decided in its culminating approbation gathering decisiveness.

Took several encores and a speech was necessary before the next act could proceed.

Closing a very good bill, the first half of which was predominated by dancing, and the last half more than making up for the lack of comedy, with the exception of one act, in the earlier part, was a classy and exceptional skating act presented by Elsie and Paulsen assisted by Henriette Wilson. The turn is classy, effective, well costumed and sensationally impressive.

H. W. M.

SHOW REVIEWS

ROYAL

Herbert and Dare, two male acrobats, did some good hand balancing. There were some difficult stunts attempted, and, upon accomplishing the feats, the turn drew a strong hand. The performers wore khaki shirts and running trousers, and made a very neat appearance.

Dave Roth, in second spot, got over nicely with his few impersonations of Paderewski, Zimbalist, Pat Rooney, and others. The impersonation of Zimbalist, the violinist, was done with the aid of an instrument made of a cigar box, a broom handle, and a violin bow, and was played like a 'cello. The orchestra did not follow well, and were at fault a good deal of the time, but Roth's showmanship helped him over the difficulties.

In the third place came Reynolds and Donegan, a roller skating act. There are three girls in the act, and one man. Some very excellent work was done, but the act did not receive the support of the house. It was too long, and had little or no variety or color.

Moore and Jayne had an offering that went well. The playing of the orchestra upset the man in the act considerably and he made a number of uncomplimentary remarks regarding it. The girl was very good, and, in spite of the lack of support on the part of the orchestra, did the best she could, and received an emphatic hand.

"A Dress Rehearsal," with Frank Ellis, was a burlesque on the popular melodrama of yesterday. Frank Ellis takes the part of an author, and the sketch shows the dress rehearsal of the drama. The act is a conglomeration of hokum, and did not do well.

Leo Beers made a hit after he had warmed up with some cute song numbers. Beers has a neat offering with lots of class, and is an accomplished pianist himself.

In the seventh spot came Harry and Anna Seymour. Miss Seymour has a neat line of comedy, and uses it to the best of advantage. She gave some very clever impersonations of Grace La Rue, and Leonore Ulrich, and the way in which she thought they would sing the same number she was using. Her brother did some fine dancing, and got over to the smallest house the Royal has had this season.

Henry Santrey and his band of ten pieces were a riot in their place. The harpist doubles on the piano, while Santrey sings in a fine voice. However, Santrey got no snap out of his orchestra in the symphony number. After an orchestra-logue, the boys play the "St. Louis Blues," and the olio sheet gradually descends.

In order to give the stagehands time to change the set for the Lanette Sisters, Henry Santrey and Anna Seymour do a lot of nonsense, ad libbing the while. This improvised act went very well.

The Lunette Sisters, billed as the flying Geisha girls, closed the show. The sisters have a big flying trapeze, and do an "iron-jaw" act, that is to say, they hold on to the lines from the trapeze with their teeth, assuming various positions the while.

D. S. B.

"FIRE" CRY STARTS THEATRE PANIC

WATERTOWN, Me., Oct. 8.—While the Haynes Theatre was crowded this afternoon with an audience composed mostly of children, a screen hero drew his automatic and fired at the villain. An over-excited small boy in the gallery yelled "fire," the crowd misunderstood the cry and started for the street. Manager James McGee and his staff acted quickly, thereby averting a panic. All the exits were thrown open, the operator put on a fast comedy film and the spectators soon returned to their seats unharmed.

81ST STREET

Archeles and Venus opened the bill with some fast painting in water-colors. Both man and woman paint the first together, each one using a separate easel. The title of the scene was "Old Mexico." Then followed Venus, painted from life. The Venus referred to is the partner in the act. It was not very good. The two finished with a picture of "Winter," showing a barren bungalow in the snowy waste. After the two finished painting, the windows in the bungalow lighted, and a moon, which had heretofore been invisible, gleamed redly, in a white sky.

Walter Clinton and Julia Rooney were there with some fast dancing and singing. The act took two encores, and wore out their welcome. However, the act was snappy and showed the Rooney style.

The Chinese princess, Jue Quon Tai, was a sensation, and lived up to the program billing "China's representative contralto in a song repertoire." She was great, and the audience appreciated her. When recalled for an encore, she asked permission to allow her sister, who has just finished school, to sing in her place, which was granted. For a closing encore the sisters did a double harmony song.

Sully and Thomas had a good offering, full of the "aged in the wood" jokes, materially assisted by vigorous applications of an invisible slapstick, manipulated by an obliging stagehand. The act received many laughs, most of which were deserved. Johnny Sully was on the go from the minute he hit the boards until the act had finished. The critic, after viewing the act, grants that the writer shows much ability in writing hokum comedy.

Herschel Henlere made his entrance as the music master, but, when he sees the piano, discards the violin. He demonstrated how many tunes could be transposed into "How Dry I Am," and received much well deserved applause for this effort. After which he told a story, in poetry, of an experience with a soldier who had studied for fourteen years to be a concert pianist, only to lose his hand in the war. Henlere showed the way in which this boy played the "Evening Star," from "Tannhauser," with his left hand only.

It was a great demonstration, and took the entire house. As a close to a fine act, Henlere indicated his ability as a showman by getting the audience to sing and whistle with him, while he played different airs. It was comedy, for as soon as the house got the strains of one melody, the pianist was off on a tangent with another air. He closed with the whole house singing "All By Myself," while he played. He was the sensation of the performance, and, while he took no encore, made a fine little curtain speech.

George Jessel's Revue, "Troubles of 1920," which was billed as a satire on the revue epidemic, was good, but too long for the critic to go into detail, so the outstanding features only will be touched upon. The opening scene shows Jessel trying to borrow his mother's \$1,400, which she has been saving in the hopes of getting a bungalow. She lets him have it, and he shows her a novel way in which a sum of money can be lost. He puts on a revue, after having engaged his chorus girls from the audience. He gets his costumes and his scenery on bluff, and loses them at the first performance, when his creditors take out a writ of attachment on the box-office receipts. The show closes, and the finale shows Jessel looking for "crying-room," ultimately finding it on his mother's shoulder, the while looking for a creditor which will enable him to start another revue.

D. S. B.

NEW ACTS

KOFFA AND STANLEY

Theatre—Jefferson.
Style—Aerial.
Time—Ten minutes.
Setting—In "Four."

Two men in street clothes, one affecting dark dress and the other a light coat and flannel trousers. Removing their coats, one of the men announced that he would perform a difficult feat on the trapeze, and going aloft he twisted and squirmed about, holding on to the bar with one hand.

The other man then announced what sort of a daring feat he would accomplish. Balancing himself on the bar of the trapeze while on his knees, he leaned forward until he picked up a handkerchief with his teeth.

In the remaining stunts pulled by the man on the trapeze a pair of extended heel shoes were brought into play. This consisted mostly in letting himself slip along the bar until his shoes caught and held him there. Rapidly executed, it gave some of the folks a thrill. As a final thriller he swung on the trapeze until far out toward the audience and then fell forward, catching himself as he did so by his trick heels. For a finale his partner did some more squirming about while suspended from one hand on the bar.

Their stock in trade seems to be the thriller, that of falling toward the audience, etc., which is done after considerable swinging about and stalling. The act would go over much better if the running time was cut at least three minutes, the men doing their routine without trying to impress the audience with their daring and difficult performance. Their light talk during their show might be replaced with something interesting and sensible. With the running time cut or more stunts added to eliminate the stalling periods, the act would be suitable as an opener or closing turn for almost any bill.

M. H. S.

CARL RANDALL

Theatre—Palace.
Style—Dancing, Singing, Piano.
Time—Twenty-two minutes.
Setting—Special in "Tico."

Carl Randall with two nifty looking girls, Dorothy Clark and Berta Donn, certainly were a decided hit with the cleverly arranged act of dancing, piano playing and hat manipulations by Randall.

The punch of the act however lies in the dancing, Randall being exceptionally neat and graceful and absolutely sure-fire. His stepping and manipulatory skill with a hat while dancing, were productive of definite and well earned applause, the playing and attack of Dorothy Clark on the piano is worthy of special mention and was one of the hits of the act, and the dancing, business and ad. lib. of Berta Donn were decidedly instrumental in the splendid returns secured.

A waltz between Randall and Miss Donn with some eccentricities, was repeatedly encoored; Miss Donn looks from the front, not unlike some of the early published photos of Evelyn Nesbit, and is very attractive.

Both girls have decided, definite and pleasing personalities as also has Randall, whose Terpsichorean efforts were a revelation.

There were several songs but they did not matter, it was the dancing, staging, personality, youth, charm, technic, magnetism and general ensemble, that sent the trio over strong in an offering that is essentially class and big time.

H. W. M.

VAUDEVILLE

KEENEY'S

(Last Half)

The Esther Trio, two girls and a man doing an acrobatic and balancing act, opened the show to a very good house. Among other things, the man does a headstand on a small table lamp, which is standing on a table. His hand walking up and down a pyramid on chairs and tables was well done, and received cordial response.

Two very clever and versatile partners, Marlow and Thurston, held down the second spot. The lady is a very good dialectician, and caused many legitimate laughs with her conversation on a party-line telephone. The man plays the "Rosary" with his left hand, and took the honors of the act with this rendition.

"Not on Your Life," a comedy sketch, while clever, has one or two objectionable points. Two men, who are trying to cure a woman who has gone insane from the kiss of a burglar, is the main idea of the story. They break into her room, where she is protected by a "nut" comedian in Hussar uniform, and looks very dangerous while brandishing his sabre. After this attempt at comedy, there is an uncalled for remark about Arbuckle which should be left out. After the usual complications with a woman dressed in her night-gown, in bed, the act closes, while she screams "I'm cured, I'm cured." A ridiculous offering.

Ben Harrison has a neat act, and went over well. He does a little of everything in a comedy way, and his cleverness, his stylish appearance, with his ease, proclaim a sense of showmanship. He is ably assisted by a French maid who is cute, and does her work well.

In the fifth place came a comedy sketch, billed as "Polly's Pearls." The story is built around a man who is sitting in the park, and goes to sleep, dreaming that he and his pal are crooks, and have a great time with seven country maidens. The act savors of burlesque, and while the comedy is funny, the lines are not done at all well, being spoken in a monotone, and devoid of expression.

Wm. Sisto, a "wop" monologist was very good, and out of the ordinary with his talk. He specializes on the "Italian ukelele," which is a harmonica. Sisto plays the harmonica, first, in the ordinary way, then with a rubber tube. For the closing he balanced five harmonicas on his nose, and, after playing a few bars on one, dropped it into his hand, the next in rotation falling into his mouth.

Two girls, who were the operators of Lamb's Manikins, took the house. The act is an enlarged Punch and Judy offering, a miniature theatre being shown on the stage, with the stage boxes, and the puppets in them. The act was unusual and went over well, closing the vaudeville bill.

D. S. B.

REGENT

(Last Half)

Any performer who is any kind of an artist would strive to do his utmost when appearing before an audience of the type with which we caught the show at this theatre. They were there to enjoy themselves and were not going to be denied. And they weren't, for the bill was excellent from start to finish.

Zaza and Adele opened the show with a song and dance turn which seemed badly placed. The setting is on too elaborate a scale and not built along the usual lines of an opening act. It should be given a spot further down.

Fredrick Rolland, presented by an un-billed pianist assistant as the man who walked from Frisco to New York, went on next. He has a nice routine of songs which he delivers in good showman style.

Kaufman and Lillian have a pleasing comedy patter that is put over nicely. The girl shows originality in the costuming of her specialty dance with which they closed to a good hand.

Owen McGivney, billed as "The Famous Protean Artist," offers a lightning quick change portrayal of several of Dickens famous characters. Mr. McGivney appears in one, introducing himself as a quick change artist and offers \$1,000 reward to anyone who can prove he is assisted in any way during the performance. He then proceeds to step out of one character into another so unlike the preceding one with such sure fire speed that to say the audience was amazed is putting it mildly. They accorded him the best hand of the evening and he deserved it, for he is the quickest change artist we have ever seen, and does it very well indeed.

Dunbar and Turner introduced a variety of bits which included some hokum magic in addition to novelty singing and dancing. Their work is cleverly arranged and the pair are undoubtedly well able to put a good thing across. The handkerchief bit was a puzzler and went over in fine style.

Roy and Arthur closed the bill with a juggling act into which was worked enough comedy to keep the house seated. They got a few laughs on a plate breaking bit and were given a fair hand at the finish.

S. E. R.

JEFFERSON

(Last Half)

The feature picture, "Why Girls Leave Home," in addition to eight good vaudeville acts, jammed the house to the doors; the out of date third tier boxes had every seat taken, which is going some.

Jean and Arthur Keeley opened the bill, giving an exhibition of bag punching and a travesty on a boxing match, the performance being full of pep with just enough comedy mixed in it.

George and Ray Perry in the second spot rendered a variety of selections on their banjos, specializing on southern folk song and popular Dixie numbers. Both have good personality and play their instruments well.

Ashley and Dorney, and an unbilled woman as a vamp wearing extremely low cut gowns, supplied many laughs, and some good singing by the straight man. His partner as a Jew comedian sang a parody on the same selections, all of which went over well. The girl did not have much to do except make herself ornamental.

"The Come Backs," gave a great show in the fourth spot, the old timers showing the audience that they are still there. They are preceded on the stage by a filmed explanation and a young man who introduced them as they came on as well as act as interlocutor later, and displayed an excellent tenor voice. Eddie Horan, Tommy White, Al Edwards and James Bradley were the minstrel men of former years and after being introduced they gave an excellent performance in blackface, receiving tremendous applause. Could have stopped the show if they wanted to take the advantage and respond for the bows.

Cook and Oatman, man and a girl, have a pleasing routine and dialogue act that was light and kept moving. With the aid of the girl at the piano the man sang a solo or two as well as other numbers with the girl. Their comedy was breezy and entertaining.

Harry B. Watson was featured in "Rubeville" ten men in the village store who played brass instruments at times and furnished no end of comedy. The usual hick stuff was pulled part of the time and the characters were clad accordingly. Toward the end of the act the brass band plays again with Watson as the store keeper and leader of the band playing the bass drum, had the audience holding their sides the laughs being unusually numerous.

Arthur West in the next to closing spot, in street clothes and a colored worsted hocky cap, delivered his monologue and songs in good style, going over great and getting the laughs when he pulled the "don't bother about it" right after he let out a funny one.

Andrieu Trio, two men and a girl gave an excellent routine of Russian dances, their stuff being far above the ordinary. They have many features in their act which they do with much speed, and are good enough showfolks to hold down any spot on the bill.

M. H. S.

PROCTOR'S 58th ST.

(Last Half)

In the opening place came Gordon and Kenny, a girl, and comedy tramp. The tramp is introduced as the duke and made a mess of things by falling all over himself. There are some suggestive lines in the act that should be cut, and the business with the trousers, which fall off while he is on the trampoline, is pretty poor.

Clarke and Wilson, two girls, fared better, with their singing, and the playing of the piano accordion.

John McGowan in the third spot sang an opening number concerned with Einstein's "Theory of Relativity," and got his material over with a big hurrah. He talked a little too fast, and some jokes were lost in this manner. After playing a cornet and a violin, he went off, and returned to take an encore. The encore was a flag-waving poem about a little man who gave his life in the war to save five men. He did it very well, and was rewarded for his efforts.

The St. Clair Twins, dancing sisters, late of "Mary," played half of their act behind a scrim, which, while a novelty, soon tired the audience. After their Egyptian dance, the scrim rose, the act worked the finishing numbers, and the two went off. When recalled, one of the partners tore off his wig. This bit of comedy got a lot of laughs when it was discovered that the "woman" was a man, and the other his girl partner.

Wilson and Kelly did fairly well. The act is composed of a lot of horse-play done by a straight man and a comedian. The straight man sings a doleful ballad about "Somebody's Sister," his partner playing a trombone accompaniment. After a burlesque dance, the straight man in female garb, the act closed to a fairly good hand.

George N. Brown, the walker of the world, caused much amusement with his "plants," who did all sorts of stunts on the treadmill. The audience howled with delight when a man tried to drag his girl on the stage. After some really funny falls, the two go off the stage fighting. The man with the girl fell down the steps of the stage, and, after picking himself up, ran up the aisle and out of the theatre. The walking contest between Miss Ardell, and Brown is a feature of the act and the comedy scored strongly.

D. S. B.

CITY THEATRE

(Last Half)

De Lyone Duo opened the bill. They work with a special velvet cyclorama, and do acrobatic stunts. The act is a usual one of its kind.

Stowe and Hallo were on number two. They do a dancing act. Neither of them have any personality to speak of, and go through their routine of dances in a stilted and mechanical way.

Guy Bartlett Trio do a singing act. They harmonize fairly well, but their numbers are nothing unusual, and the comedy end of the act is weak. The best number they did was Tosti's "Good-bye."

Maude Allen and Co. in number four spot, displayed a fine mezzo-soprano voice. The and Co. is her accompanist at the piano. She sings her numbers well, but has one disconcerting mannerism we hope she will overcome in time, and that is of stretching forth her hands while singing. For an encore she sang "Eli Eli." She was well liked.

Francis and Hume do a singing and talking act. The gags they use in the act are unfunny, but Hume doesn't seem to think so for he laughs at them himself.

Taylor Granville and Co. presents an act in three scenes, winding up with a prize fight that was realistically fought. The two preceding scenes however, could stand improvement in writing, as in spite of the fact that the act played for years, it seems halting now. It is a revival of Granville's old act which used to be a sure fire hit and with more playing will doubtless improve.

Phillbrick and DeVoe were on before closing, and turned out to be the best act on a long bill. At the beginning he wheels in a baby cart, meets a lady and then the fun starts. Phillbrick is quite a comedian, and has a line of patter that is fast and funny. Although some of the gags are pretty old, he has a knack of renewing them.

The act winds up with an alphabetic number which was very original. This act was the hit of the bill and took many bows. Gypsy Trio with special drapes and hangings, closed the bill with dancing. J. M.

AUDUBON

(First Half)

Siegrist and Darrell opened the show to an almost empty house with a clever exhibition of gymnastics. This act would be a good opener on any bill.

Peck and Parson followed appearing in a new "comedy talk and song," to which the audience responded warmly. With a little more body this act should be able to move down one or two.

Jack McKay, who held down third spot, has a clever line of patter and is also an accomplished player on the bagpipes.

Maxie, of "Put and Take" fame, headlined the bill with a novel variety of steps. Now we cannot deny that Maxie, as a versatile dancer, is quite an adept in his line, but to us it seemed as if he met himself coming off stage as he made his entrance. Two dances and Maxie was back in his dressing room. The audience were much disappointed in the brevity of his act.

Cupid "Close Up" offers a satire on married life that is rather droll in some parts. This act is well constructed, the girl being the mainstay through her way of handling the material given her.

Interpretative dancing, as conceived and executed by Marga Waldran with George Halperin at the piano, was delivered in fine style and proved the hit of the bill.

Miss Waldran is the embodiment of grace and displays remarkable symmetry of form in her death dance which was her closing number. Halperin's work at the piano is also worthy of mention. S. E. R.

STATE

(Last Half)

Ergotti and Herman, a light comedy gymnastic act composed of man and woman, opened the show displaying class and ability that would fit in in a two-day house. The woman as the understander handled her end with noticeable display of experience, while her partner, a little mite, carried the comedy.

Rose Garden came next, with a cycle of songs and some comedy. She was well received although the act could be improved if she did more at the piano and eliminated some of the comedy.

Grindell and Esther followed. Their act has possibilities but better material would improve it wonderfully.

Hall and West opened their act with the report of a gun offstage, followed by their entrance and the telling of a burglar gag. One of the men, a tenor, then sang a popular number for which his partner furnished the piano accompaniment. A number of gags, most of them old, were then told and the act closed with a dance by the pianist and a tune on the Ukelele played by the singer.

"Money is Money," a musical revue, was the hit of the bill and needs only a little cutting and fixing up to make it good enough for any bill. E. H.

PROCTOR'S 23rd STREET

(Last Half)

Jane & Miller opened the bill with dancing, in a special cyclorama and made several changes of costumes. Miller did a buck and wing dance that got a good round of applause. It might have gone better had it not been for the orchestra, which was not keeping time with him. Jane did some high kicking, and towards the end the act winds up with great speed. The act was well received.

Jos. M. Norcross was on number two. He announced himself as the oldest living bass, and told the audience that he is 80 years old. He then starts off with "Asleep in the Deep," that was very well appreciated by the audience, then singing several old sentimental numbers that were well received. His voice, although lacking in volume, is good for a man of his age. He did an encore, and danced himself off the stage. The audience liked him.

Angel & Fuller, the third on the bill, did not fare so well. Angel is made up as an old rube, he enters with a clarinet, seats himself at the piano, and proceeds to blow his nose, which of course got a laugh, but this style of comedy is a bit forced, and vulgar. Miss Fuller then enters and he proceeds to make love to her, asking her to marry him, at which she refuses, telling him that he is too old, and in return, he answers, "I might be old, but what there's left of me I can highly recommend." The act closes with Angel playing the clarinet in a sour manner, and he tries to get laughs out from it.

Creedon & Davis were a relief in number four spot. Creedon has a jovial personality, while Miss Davis is a very charming blonde, lending able support. Davis delivers his lines in a shy and academic manner that is a scream. Miss Davis sang "Just a Song at Twilight" in a serious manner, while Creedon was clowning it, and finishing up with a dance falling all over himself. Their act registered tremendously.

Saxi Holtsworth & Gypsy Belle, assisted by jazz band, were a big hit for the closing act. Gypsy Belle knows how to put over number in a way all her own. And Holtsworth is some "Saxi." His contortions while playing the instrument are a scream, and only St. Vitus could outdo him in speed.

He has some fast and peppy boys in his band, and the act went over great at the end, taking several encores. M. R.

125TH STREET

(Last Half)

A well balanced bill was well liked by a crowded house at this theatre, Thursday. Kennedy and Kramer, a mixed double dancing team, opened, using the house drop in one. As is inevitable with opening acts, they tried to disguise what they were going to do with a song. The dancing was good and got the applause. The final dance was excellent and drew five legitimate curtain calls.

The second act, billed as Caroline, got a laugh at the start when a colored male comedian stepped out suddenly. He introduced the girl who sang a routine of songs which did not get over very well. Her voice is high and quivering. She wore some fine gowns, changing for each song. The intervals were filled by the man telling jokes. He joined her in the last number, in which she wore a low cut evening gown, and while it seemed that one curtain was all they would get, when the girl took off her wig and gloves, showing herself to be white, they almost stopped the show.

Goldie and Thorne are evidently known at this theatre as everything they did was laughed at and applauded before they started. They are using the comic songs and hokum with the orchestra which always get over when done by a team of this kind.

Charles Tobin, who very frankly imitates Eddie Cantor, both in kind and method of singing filled fourth spot. His songs were fairly well received, but he should change his jokes, most of which were old. Her Murray Klassen & Co. in "The Barber of Seville," use a special set, showing the interior of a barber shop. What plot there is to this sketch concerns the owner, whose barbers strike, and whose place is filled by the Jewish bootblack. His efforts to attend to various customers that come in are good for many laughs, and he handles them very well. A song is introduced in this part. For the closing they go into one with a scene in a movie show which gets some more laughs, and closes with a quartet number, getting a good hand.

Mennetti and Sidell, closing the show, held the audience to a man, although no doubt many of them were waiting for the World's Series results to be read. The work of this team is excellent, the comedian nearly convulsing the audience at times by seeming about to fall off the stage. They close with the pile of tables trick.

W. D.

VAUDEVILLE AT THE REGENT

NORWALK, Conn., Oct. 10.—The Regent Theatre, which is not to be confused with the Keith Regent at South Norwalk, is to open shortly with vaudeville and pictures.

VAUDEVILLE

LEWIS AND MORTON

Theatre—Proctor's 23rd Street.
Style—Comedy skit.
Time—Twenty minutes.
Setting—Special, four scenes.

This act opens with a special drop in one, a slide announces that the following scene will be Spring in Pasadena, Cal., and the three scenes which follow are announced in the same manner. The first is a hotel. A clerk is discovered at the desk; enters a lady traveler asking for the finest room in the hotel, at which the clerk answers that she'll have to take what she gets or else leave it. The couple manage to get some good laughter out of this scene.

In the following scene, which is set in Bar Harbor, Me., the clerk has now advanced himself to manager of a hotel. He meets the same lady, they greet each other, then follows some funny gags when he explains to her the pedigree of the hotel help. This scene is quite original and is full of good, clean laughs.

The third scene is Palm Beach. The former manager is now owner of a hotel. He meets the lady again. She is quite surprised at his rapid advance, at which he retorts that he had only gotten \$200 a month at his last position, but managed to save \$90,000 in the short period of one year.

The last scene is laid in French Lick Springs. The former owner of the hotel is now owner of a gambling place and is a guest at one of the hotels. He meets her again, tells her his business, then decries the exorbitant hotel rates. She reminds him that his vocation isn't any too honest, at which he answers, "In comparison, my business is angelic." They then lead up to love talk, at which he proposes, in comic fashion, she accepts him, and they wind up with a dance.

The act is quite a novelty in itself and they have some very good material to work with, but we advise not to dance, for it is quite unnecessary in this kind of act, and besides they don't show any real aptitude in the terpsichorean line, but if they insist, we advise them to brush up on their dancing.

M. R.

THE COMEBACKS

Theatre—125th Street.
Style—Old-time minstrel.
Time—Twenty-two minutes.
Setting—In "One and One-half," special drop.

The act has a novelty introduction, the screen being used to announce what the offering is about. There are five men in the act, four of them old minstrel men, while the fifth, Joe Fields, the interlocutor, is a young chap about twenty. Fields announced each man after the title film had been shown and told what he had done in minstrelsy. As the man spoken of appeared, the audience greeted him with a substantial hand. After the specialty, the men, who were Eddie Horan, James Bradley, Tom White and Al. Edwards, went back of the drop, which represented a stage entrance with four ground floor dressing room windows, the shades of which were pulled, showing each man making up for the performance.

In the meantime, Joe Fields gave a little song and dance which was well received.

Then the audience were treated to a real old-time minstrel show. Horan started with a George Primrose routine that stopped the show, while James Bradley stopped it again with "Songs of Yesterday." Following in a like manner, Al. Edwards scored a hit with his cornet and was forced to repeat his solo. During the cornet solo Horan retires from the scene and came on in time to do his cane dance.

As a whole and as individuals, the act as it now stands is good for a clean hit anywhere, on any bill.

D. S. B.

NEW ACTS AND REAPPEARANCES

PECK AND PARSONS

Theatre—City.
Style—Comedy skit.
Time—Twenty-two minutes.
Setting—In "One and a Half," special.

The set represents the exterior of a Mexican bull ring or amphitheatre. The American fight promoter is looking for a man to fight the bull, which is called "Taurus el Matador," and whose bellow sounds something like that. A blackface comedian comes on in time to give the bull a run for his money, and a twenty-two minute argument ensues, which, while funny, is composed of most of the old wheezes and gags.

A hokum bull bellow is used, which was greeted with a laugh, while the blackface comedian injected some much-used comedy. The comedian is finally urged to go in and conquer, and off he goes, giving the straight man an opportunity to show his very good baritone voice.

At the conclusion, the negro appears, shouting, "Where's that bull," and the act closed. This act is good for some laughs, and a good hand, if it will get a better finale, and is good for the better houses if it is "fixed up."

D. S. B.

BETTY, WAKE UP

Theatre—City.
Style—Bedroom farce.
Time—Seventeen minutes.
Setting—In "Three," special.

The set is typical of a hotel, with the usual accoutrements of a bedroom, a bathroom adjacent to the bed, and a door leading to the hallway. A man is seen as the curtain rises. He is worrying about a chorus girl whom his friend has sent on a false clue to New York, to find him. The other man comes in and proceeds to change to a pair of pajamas, the brightness of which causes much mirth. He chases the other man from the room, claiming that he wants to go to sleep. When he is safely in bed, a girl, who turns out to be the fiancée of the other, appears in his room. The usual complications occur, and the act closes with the girl rushing from the room, as a sheet is thrown over the head of her lover, who has reappeared. The usual comedy bits of the bedroom farce are worked overtime in the act, which received the usual quota of laughs from those that enjoy this type of entertainment.

D. S. B.

WALTER HASTINGS

Theatre—City.
Style—Pianoogue.
Time—Twelve minutes.
Setting—In "One."

Walter Hastings has a neat offering which would be better if a little more action were grafted into it. Hastings has a pleasing voice, and is discriminate in the choice of his numbers. He appears in informal dress, a Tuxedo, and opens with a song introduction, telling why he is present, etc.

Besides his singing, Mr. Hastings is a proficient pianist, showing his ability and technique with part of an octave study, finishing with some lively jazz, for which he received a cordial response. He then sings a song as it would be sung twenty years ago, finishing it as it is sung today.

He had no ending, and the audience were unaware that he had finished. The close of the act should be worked up with the orchestra playing.

If this is done, the act should go over well on the smaller houses of the big time, with possibilities for the larger houses.

D. S. B.

YE OLD SONG SHOPPE

Theatre—Audubon.
Style—Singing.
Time—Fourteen minutes.
Setting—Full stage.

Two boys in neat tuxedos opened in one singing a cleverly worded introduction to the "Song Shoppe," in which they extend an invitation to the audience to sit in judicial capacity and render a decision as to, the respective popularity of old and new songs. Following this seven dainty girls made their appearance and worked with the boys.

The act, although presented in a novel and interesting way, is by no means a new idea and is faintly suggestive of the old Mabel Burke turn of several years ago.

The boys worked under the disadvantage of singing several songs that had already been rendered by other acts on the bill. Both worked hard, however, and were ably assisted by seven girls who appeared in costumes appropriate to the time and setting of each song.

"Good Old Summertime" was one of the best presented of the older tunes and compared favorably with "Strut Miss Lizzy," which scored as the syncope number.

The closing ensemble number was effective and put the act over to a good hand.

S. E. R.

FORD AND HEWITT

Theatre—Proctor's 23rd Street.
Style—Dancing.
Time—Ten minutes.
Setting—Special.

The act opens in a setting representing the North Pole. A bear is discovered prowling about; a girl enters, perceives the bear and screams; she then manages to get friendly with the bear and plays with him in a chummy fashion, then goes into song.

Ford, who impersonates the bear, is to be congratulated for the exact imitation he gives of the animal.

While his partner was singing he crept into a box, causing a girl sitting there to scream in terror.

The thing this reviewer did not like is the girl's second change. She spoiled the illusion of the act by entering in a ballroom dress, quite décolleté, and as for the dancing that followed, it is nothing out of the ordinary, their routine being the well worn out one.

The act opens with a corking and novel idea, and one expects to see something unusual, but it winds up with a dance that is disappointing and not well staged. The act can, however, be whipped into shape, and stands a chance of holding a good spot.

M. R.

PAUL & WALTER LABARR

Theatre—City.
Style—Balancing act.
Time—Twelve minutes.
Setting—In "One."

The act is one of the neatest balancing acts we have seen in a long time. The two boys are clad in snappy English walking suits, gloves, and canes, and have the appearance of musical comedy actors. They were warmly received in all their work, and got an exceptional hand on their feature feat. One of the two, with his feet in supporting ropes at the base of a small parlor chair, leans over the back until his head touches the floor. He grasps the hands of his partner, who is on the floor, pulling him up quickly into a hand balance, and, while doing this, returns to his natural position. A fine act with lots of style, and personality to back up the material.

D. S. B.

DANCE VOYAGE

Theatre—Jefferson.
Style—Dancing.
Time—Twenty minutes.
Setting—Full stage (special).

The Anita Peters Wright Dancers were last seen in the Fanchon and Marco "Sunkist Revue." In their present offering they have a routine of dances entirely different from anything they have done before. Russian, Spanish, Oriental, Jazz and an American Indian dance are included in their new repertoire, all interpreted in charming manner.

The act opens as a naval officer is admitted by a maid. As he waits, he falls into a reminiscent mood and recalls his affairs with girls in foreign countries and the places he has seen them, mentioning Petrograd, Madrid and Paris. The Russian vision comes before him first, a shut-in opens, revealing in the background a sort of platform with a step or two leading to it, a well posed tableau of five Russian dancing girls, clad in white fur turbans, white dresses trimmed with burnt orange, and white boots. Four of the dancers came down stage in effective manner and danced while the fifth girl remained in the background. At the close of the dance the girl who had remained on the platform came to the front while the other four made a background for her, as she did a solo dance that stamped itself as being far above the average. For a girl of her type, Helen Pachaud, is unusually graceful, and her ability to get off the ground with such ease is remarkable.

The next thing recalled by the lieutenant was the Spanish girls he met in Spain. This he preceded with a song revealing a melodious and strong lyrical tenor that was a hit in itself. Three Spanish girls in colorful costumes were the next tableau, which was followed by some Spanish dancing, dainty and graceful. One of the girls, Miss Nita Sussoff, closed this part of the routine with a solo that was another outstanding feature. Two girls from a Paris cafe jazzed down stage for the next bit, ending up with cartwheels and splits in a very effective manner.

The tenor sang about Indian skies and the Hindu girls next and the tableau in the background was gorgeous in color and might have been posed by Ben Ali Haggin. The Princess was reclining in a graceful and redolent pose while five dancing girls were in attendance. An ensemble Oriental dance in bare feet was followed with a solo by the Princess (Miss Sussoff), whose gold cloth wrap was in keeping with the rest of the colorful raiment, which was scant, daring but classy nevertheless. This bit was followed by one of the most striking and original dances we have ever seen, that of an American Indian, done by Miss Pachaud. It had many difficult acrobatic features to it in addition to other original touches and was one of the hits of the act.

The girl the officer had been waiting for arrives next in the person of Miss Sussoff, and the song and waltz, part of which was pantomimic by the girl, went over unusually well. For the finale there was an ensemble jazz number ending with all coming down stage doing hand-springs, which was a striking close.

The act moved forward at all times and its greatest fault at present is lack of work; and a possible cutting of a minute of a scene here and there would not hurt. The piece shows signs of clever staging, and is undoubtedly big time material. The tenor, Walter Peterson, is a find and like others in the cast is destined to achieve individual honors later on. The dancers are the finest type of our American showgirl, and their ambitious and sincere devotion to the terpsichorean art is reflected in their performance, which can't miss.

M. H. S.



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STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.
Of New York Clipper, published weekly at New York, N. Y., for October 1, 1921.
State of New York, } ss
County of New York, }

Before me, a Commissioner of Deeds, in and for the State and county aforesaid, personally appeared Walter Vaughan, who having been duly sworn according to the law, deposes and says that he is the Editor of the New York Clipper, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Clipper Corporation, 1658 Broadway, New York City.
Editor: Walter Vaughan, 1658 Broadway, New York City.

Managing Editor: None.
Business Managers: None.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock):

Clipper Corporation, 1658 Broadway, New York City.
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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: (If there are none, so state): None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....(This information is required from daily publications only).

WALTER VAUGHAN, Editor.
Sworn to and subscribed before me this 3rd day of October, 1921.

(Seal) JOSEPH O'GARA,
Commissioner of Deeds,
City of New York Clerk No. 64,
N. Y. Co. Register 22012.
(My commission expires Nov. 22, 1922.)

APPRECIATES CRITICISM

Editor New York Clipper.

DEAR SIR—I wish to extend my thanks and appreciation for your review of the Resista act at the Jefferson Theatre last week. I am very glad that the critic called attention to my broad pronunciation of the word "wrestling."

I assure you I am benefited by the criticism. I always try to regard the importance of exploitation before an audience and I try to speak intelligently, clearly and forcefully, withal with the assurance of a person who is master of his art.

Have had years of dramatic experience, and I still hope to be capable of addressing an audience, not as a "speeler" but as an artist, even though one of our trade papers says that I am "neither a speeler nor a show-woman."

Again thanking THE CLIPPER, which after all is the real pioneer and authority on the whole show business, for its kind consideration, I beg to remain,

Yours very respectfully,
MAY WARD SMITH.
(Resista act.)

Answers to Queries

S. G.—Wm. B. Gray dramatized his song "The Volunteer Organist." The play was produced at Middletown, N. Y.

Union Square.—The Star Theatre, New York, opened Sept. 25, 1861, with "The New President." In 1881 it was renamed the Germania Theatre, and reopened as "The Star" in 1883. It was also managed by Neil Burgess, Walter Sanford and Jacob Litt. The house closed April 20, 1901, with Thos. E. Shea in "The Man O'War's Man."

K. W.—"King Washington" was the title of a four act romantic drama by Robert Louis Weed, which was produced at Wallack's Theatre, New York.

Flag.—H. A. Du Souchet wrote "Betsy Ross," which had its first production at the Collingwood Opera House, Poughkeepsie, N. Y.

Record.—Col. T. A. Brown's "History of the New York Theatres," which ran in THE NEW YORK CLIPPER, was published in book form by Dodd, Mead and Company.

Sem.—Grace Filkins and Elita Proctor Otis appeared in "The Brixton Burglary" at the Herald Square Theatre.

One.—Aubrey Boucicault played Basanio in "The Merchant of Venice," when Nat C. Goodwin played Shylock at the Knickerbocker Theatre; Maxine Elliott was the Portia.

S. M.—Ezra Kendall, Francesca Redding and Waterbury Bros. and Tenny, were with the Scribner Show that season.

Abroad.—The Barnum and Bailey Circus closed their 13 weeks' engagement at Vienna, Austria, on Feb. 24, 1901.

Kiltie.—James H. Stoddard and Reuben Fox appeared together in "The Bonnie Brier Bush."

Cep.—Gustav Von Seyffertitz, the picture director, appeared with the Irving Place Theatre Company in New York for several seasons.

Trio.—Effe Shannon appeared in "Manon Lescaut" at Wallacks, New York. Herbert Kelcey, Guy Bates Post and Isabel Waldron were in the cast.

Ink—"At Cripple Creek," a four-act drama, was copyrighted by Hal Reid.

Boy—Edward Blondell owned the sketch "Goo Goo Eyes."

Sir—Edwin Callance, the author, owned the copyright of the play "The Sword of the King."

G. H.—T. H. Fruch owned the copyright of "The Money Spinner," written by A. W. Pinero, also that of "Liberty Hall" by R. C. Carton.

Tosca—"Melbourne" was the title of a four-act play by Daniel L. Hart. It was produced Feb. 8, 1901, at Elizabeth, N. J. Frank Mordaunt, Agnes Rose Lane and Carlotta Nillson were in the cast.

Cort—Arthur Barry came to America with "The Rose of Persia" Co.

Sen—"Cy" Seymour played with the New York ball team in 1896.

Cork—Johnny Booker was born at Bowling Green, Ky., in 1827 and died at the Soldiers' Home, Dayton, O., Oct. 25, 1898.

Diana—"The Lash of a Whip" was produced by Chas. Frohman's Comedians at the Lyceum, New York, Feb. 25, 1901. Kathrine Florence did play in it.

C. C. J.—"The Master at Arms" was written by M. W. Leffingwell and was first produced at the American Theatre, New York, when J. J. Coleman was business manager of that house.

Tent—Adam Forepaugh died Jan. 22, 1890.

Ring—The fight between Mike McCoolle and Aaron Jones at Busenbark's Station, O., Aug. 31, 1867, was won by McCoolle.

P. B.—Fitzhugh Hall, Rochester, N. Y., was used for expositions and festivals.

Set—"To Have and To Hold" was produced by Charles Frohman at the Knickerbocker Theatre, New York. Isabel Irving and S. Miller Kent were in the cast.

Four—"The Governor's Son" was produced as a three-act musical farce at the Savoy Theatre, New York, Feb. 25, 1901.

Affairs—Theodore Roberts was cast as Simon Legree in Wm. A. Brady's "Uncle Tom's Cabin" Co., with Maud Raymond as Topsy, Wilton Lackaye as Uncle Tom, and Annie Yeamans as Aunt Ophelia.

O. K.—T. B. Harms & Co. published "More Work for the Undertaker."

B. B.—Alice Oates died Jan. 10, 1887.

Runs—Denman Thompson played "The Old Homsatead" at the Academy of Music, New York, from Aug. 30, 1888, to June 1, 1889; from Sept. 25, 1889, to May 10, 1890, and from Oct. 6, 1890, to April 25, 1891.

Penn.—Jack O'Brien of Philadelphia and Jimmy Handler fought Oct. 29 and Nov. 12, 1900.

25 YEARS AGO

Sabaret replaced Bessie Clayton with "A Trip to Chinatown."

Charles Kent played the role of Svengali with William A. Brady's "Trilby" Co. Loie Fuller's Vaudeville Co. went to Australia.

Rice's "Evangeline" Co. included Henry E. Dixey, as the fisherman; Theresa Vaughn, Geo. K. Fortescue, Frederic Solomon, Cheridah Simpson, May Baker, Charles A. Bigelow, and Sherman Wade.

Georgie Cayvan made her first appearance as a star in New York, at Palmer's Theatre, in "Mary Pennington, Spinster." Lionel Barrymore was in the cast.

Dave Marion's Co. included Polly Holmes, Sisters Marlowe, Mons. De Bonnell, Byson and Langdon, Fonte Boni Brothers, Fannie Vedder and George Emery.

Belle Gordon issued a challenge to all lady bag punchers.

The Baltimore baseball club beat the Cleveland team, for the Temple Cup.

Rialto Rattles

THEY SAY THAT

In California last week, the thermometers hit 114 degrees, but every one knows that thermometers are full of alcohol, and that ain't all.

IN FRANCE

When one is hit by a Taxi, the driver isn't arrested, but the person hit is fined for obstructing the traffic.

What a "pipe" for the New York drivers!

ANYONE

Inviting you to dinner this month, should demand your October (not august) presence.

PUBLIC INCONVENIENCES

Taxis.
Telephones.
Subways.
The Shuttle.

THOSE WOMEN

Who would send their husbands to jail should wire sympathy to Chicago woman who helped break her man out.

A DENTIST

Was invited to dine Bi Cuspid and Bi-cuspid; it was inciDENTAL to his day's work.

IT WOULD BE OBVIOUSLY

Incorrect to refer to Al Jolson in black-face, as a "light" comedian.

IF

The head of a circuit of theatres in New York were to catch shows in his theatres would you say they were Moss covered?

WE ALSO SEE BY THE PAPERS

That Charlie Chaplin is in "The Idle Class." Does this refer to the present time in Paris?

THINK IT OVER

All the old hens have a Klu Klux clan of their own.

NO DOUBT

The rumor that Harry Weber was to handle Lew Fields' bookings in vaudeville gave rise to the story that Weber and Fields were working together.

THINK OF IT!

Harry Lauder turned down an offer of £10,000! No, not for vaudeville—but for his estate at Argyllshire.

OH GEORGIE

Even vaudeville has its Price.

WAY TO BE HAPPY

The Way to be happy is to take what you get and do what you can with it.

SPOOFING?

The most mysterious part of the P. T. Selbit illusion of "The Divided Woman" is the fact that he is giving away "Goldin" saws. Oh, Horace!

RECORD RECEIPTS FOR "ZAZA"

SAN FRANCISCO, Oct. 3.—The Scotti Grand Opera Company drew, with Geraldine Farrar in the title role of "Zaza," on Thursday night, box office receipts to the extent of \$27,000, for the performance. The opening night Miss Farrar played in "La Tosca" to \$24,000.

The big production of the season is accredited to "Aida," with Alice Gentle, Olga Carrara, Greek Evens and Louis D'Angelo in the leading roles.

FESTIVAL PLAY OPENS

CHICAGO, ILL., Oct. 10.—The Festival Play, being given in Grant Park, opened Monday night to more than 5,000 persons. The cast of players total 2,500. Donald Robertson is the producer of the show and Robert Sherman is stage director. The production will be given in Grant Park for the next two weeks.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

NEW ENTERTAINMENT SCHEME FOR SUBURBAN LONDON

Cooperative Stocks and Musical Comedies to Be Presented in Theatres Outside of Metropolis—Change of Bill Weekly and Best Shows to Be Given

LONDON, Oct. 9.—A new scheme of theatrical entertainment for suburban London is to be developed by Henry Oscar and W. E. Stirling, who have gone into partnership for the purpose. The project is to establish popular repertory, or stock companies in a number of theatres on the outskirts of the metropolis, on the assumption that the high railway fares and increased prices of admission to West End theaters have revived a demand for local entertainment. Messrs. Oscar and Stirling are engaging several companies to play

permanently in a number of well-known suburban theatres in plays from the West End. A different play is to be given each week, alternating drama with comedy. The companies, styled "The London Players," are to consist of artistes engaged on a profit-sharing basis, each artiste receiving a nominal salary, and a percentage of the profits. It has been decided also, that the artistes must be members of the Actors' Association, of the Council of which association Mr. Oscar and Mr. Stirling are members.

NOVELTY ACT AT PALACE

LONDON, Oct. 10.—Mary Richardson, at the Victoria Palace, gave an exhibition of her powers in resisting the strength of ten men to lift her bodily from the stage, and performed a series of other feats. She held a billiard cue aslant, and, first one and then six men, failed to force it through her half-open palms to the stage floor. Next came an attempt to lift her from the stage, ten men meeting with no success. In a later feat the ten placed their palms on the top of a billiard cue to form a seat for a man weighing nearly fourteen stone. Hoisting the man over her shoulder by gripping the cue, the girl carried him across the stage.

PLAYWRIGHTS TO DO TWO

LONDON, Eng., Oct. 10.—The Playwrights' Theatre Society will present two new plays. One is in three acts entitled "The Bluebeard Touch," and is the work of Alma Faulkner and Oswald Curtis. The other—which will be the curtain-raiser—is called "Shoeing the Mare," and is by Graham Rawson. The cast will include Miss Iris Hoey, Miss Yvette Anning, Miss Enid Barrett and Miss Peggy Ryan, and Messrs. Lawrence Hanray, William Armstrong, Tristan Rawson and Francis Lis-

CO-OPERATIVE CO. STARTS

LONDON, Oct. 9.—Henry Oscar and W. Edward Sterling have started their first London Stock Co. Each artist is to receive a nominal salary and percentage of the profits. Messrs. Oscar and Sterling state that all artists must be members of the Actors' Association, and that they (Messrs. Oscar and Sterling) propose to vacate their seats on the Council of the A. A., as with the start of the London Players they become managers.

MECCA OPENS ON OCT. 15

LONDON, Oct. 10th.—The opening date for Oscar Asche's production of "Mecca" at His Majesty's Theatre has been set for Saturday, October 15th. The Lord Chamberlain has forbidden the title "Mecca," but Mr. Asche expects the ban to be withdrawn. No other title has been decided upon as yet.

TIVOLI GIVES UP VAUDEVILLE

LONDON, Sept. 26.—The Tivoli Theatre, in Peter Street, Manchester, is to be closed at the end of this month, to reopen early in December as a picture house. The films have enjoyed so much popularity here that it seemed best to cut the vaudeville shows, installing pictures in their place.

"MISSING VOLUME" IS NEW PLAY

LONDON, Oct. 9.—Mr. Harry L. Warburton has secured a new play from the pen of Charles Hannan, entitled "The Missing Volume." Mr. Hamilton will produce the play, which is in four acts, at the Royal.

ISADORA IS BROKE

PARIS, Oct. 8.—Isadora Duncan is now a Bolshevik of the reddest type and all because a New York millionaire has withdrawn his financial support of her private enterprises.

As the story is retold by a Moscow official, her American backer was so hard hit by the war that he was unable any longer to keep up the expensive schemes to which she was accustomed and left her stranded, "with only a small check to pay the current expenses of her school." But the American "angel" was not her only disappointment. Venizelos, of Greece, whom she describes as "only a puppet in the hands of political groups," was to further the brilliant idea of the revival of the cultural dances of ancient Greece. He fell and so did the idea.

Then came the Russian offer to establish a ballet school on an unheard of scale, maybe two thousand pupils or more. This she is now endeavoring to do and is drawing government rations as a "real intellectual," which entitles her to an occasional bottle of wine.

Recounting her history she states that poverty is an old acquaintance; that in her childhood she had often been fed on Schubert or Beethoven when a bowl of soup would have been more to her liking.

BUTT TO DO "HOTEL MOUSE"

LONDON, Oct. 10.—Sir Alfred Butt, in partnership with J. E. Vedrenne, will produce "Hotel Mouse," an adaptation by H. M. Harwood and F. Tennyson Jesse, of the French comedy "La souris d'Hotel," by Paul Armont and Marcel Gerbidon. The cast will include Miss Dorothy Minto, Miss Edgar Tony Bruce, Messrs. Henry Kendall, H. G. Stoker, George de Warfasse, Frank Wolfe, Tom Reynolds and E. Holman Clark, who is also producing the play.

"OH! LAUGH" TOURING

LONDON, Eng., Oct. 8.—Harry Slingsby's revue, "Oh! Laugh," will begin a tour of the London Syndicate hall at the Chelsea Palace. The piece has been running for over two years and is booked for another year. Billy Caryll, Hilda Mundy, Doris June, Chas. Weaver Paul Daly and John Mackay are in the cast.

BURTON GETS NEW PLAY

LONDON, Eng., Oct. 10.—Percy Burton has secured the rights of a new play in three acts, entitled "The Thing That Matters," by a short-story writer, F. Britten Austin, and will present it at a West End theatre under his own management.

McKAY FOR U. S. VAUDE.

LONDON, Oct. 10.—Jock McKay has sailed for America, where he has been booked for the Shubert Circuit.

"PEG" A BIG HIT

PARIS, Oct. 9.—"Peg o' My Heart" is running at the Vaudeville. The play had been first tried out of town, in the American fashion, some four or five months ago, when Mme. Berthe Bovy, of the Comedie-Francaise, filled the title role. Owing to its success, M. Sylvestre secured it for the Vaudeville.

It is always a pleasure to see an American or English play brought over here, they are so rare, and the French public in general know little or nothing about our national drama and apparently care less. But it was a most appreciative audience that listened to "Peg" on the first night. MM. Yves Mirande and Maurice Vancaire have acquitted themselves very creditably in the French adaptation. At the Vaudeville, Mlle. Germaine Rise holds the title part. She lacks the winsome charm and adorableness of Miss Laurette Taylor, but her success is well deserved, for she is a talented young actress.

SINGER SUES FOR LIBEL

PARIS, Oct. 10.—Mlle. Borgo, a grand opera soprano of the Paris Opera Co., has brought a suit for 100,000 francs damages against the *Comcedia*, a Parisian newspaper devoted to theatrical topics, whose dramatic critic severely censured her singing in the production of "Aida."

The critic in writing of her performance in the Verdi opera said: "She disturbed the noble ensemble of the company," and asked "Can the yells which her quavering voice produces be called singing?" The paper further said that if the Opera management let her appear again the audience had better take it upon themselves.

"A TO Z" IS NEW REVUE

LONDON, Oct. 10th.—M. Andre Charlot's new "revue of style" which will be produced at the Prince of Wales' Theatre after the "Gypsy Princess" has been transferred to the Strand, is to be called "A to Z" and will be an amalgamation of almost every phase of entertainment. Heading the cast are Helen and Josephine Trix, and Jack Buchanan. The music is the work of Helen Trix and Ivor Novello, while four authors have furnished the book of the revue.

"BAD LADS" IS NEW REVUE

LONDON, Eng., Oct. 9.—Frank Leigh will produce a "Newswal Comedy" in five scenes entitled "The Bad Lads," the book by Harry Carlton, Ben Taylor and J. Alexander, the music and lyrics by Harry Carlton and the production by Ben Taylor. The cast of principals includes Ray Holgate, Arty Ash, Maisie Day, Doris Hunter, Theodore Cass, Rita Everard, Ken Warry and the Palace Sextet.

"WATERLOO" TO BE REVIVED

LONDON, Eng., Oct. 10.—William Burchill has secured from the executors of the late Sir Henry Irving the British rights of Sir Arthur Conan Doyle's "A Story of Waterloo," and will revive the piece in association with Cyril Sworder, Mr. Burchill will play the part of Corporal Brewster.

ROBERTS FOR SOUTH AMERICA

LONDON, Oct. 9.—R. A. Roberts sailed from Southampton per SS. *Norman* for South Africa. Following his African tour, Mr. Roberts will visit other countries before returning to England.

NEW PLAY FOR PLAYWRIGHTS

LONDON, Oct. 9.—Another play announced for the Playwrights Theatre's new season is one written by A. H. Gurney and entitled "The Prodigal Daughter."

ACTS SAIL FOR SOUTH AFRICA

LONDON, Oct. 10.—Jack Birchley and Joyce Shields sailed from Southampton per R. M. S. *Brito*, to fulfil engagements with the African Theatres, Limited, booked by the I. V. T. A., Limited.

"LE COQ A CHANTE" IS DULL

PARIS, Oct. 8.—"Le Coq a Chante," a new musical comedy by Michel Carre, with music by Jean Rioux, was presented early in the week at the Gaiete. It is the first musical comedy of the season, and it proves once again the dearth of this form of entertainment in France. There appear to be no authors, and especially no composers, of light, melodious music, over here. M. Jean Rioux, who is lawyer of Marseilles, has an evident predilection for waltz measures, but fails to touch the sensibility in any way. It is the kind of music that leaves a blank after it in the memory; conscientious but commonplace.

Mr. Carre is a well known librettist. His plot is agreeable enough. A young libertine, Francois de Gerny, and a young lady of quality, Arlette de Vaufreuges, are to be married by order of the Emperor, and very much against their will. Arlette makes a wager with Francois that he will make love to three different women before a day and night is past, and she sets her cousin to watch him. As Francois shows a determination to win the wager, Arlette disguises herself as a Spanish dancer during a reception at her cousin's house, and makes ardent love to him. Later she disguises herself as Diana of the ballet, and a third time she returns disguised to woo the very blind young man. But if each time he falls a victim to her charms, and loses the wager, she also loses her heart, and we leave them contentedly agreeing to obey the Emperor's command. Mlle. Jane Moutange is an agreeable Arlette. She is especially charming as Diana and as the passionate Spanish dancer in the second act.

MARIE LLOYD STILL ILL

LONDON, Oct. 10.—The condition of Marie Lloyd is causing her friends anxiety. She finished her engagement at Brighton a fortnight ago, against the advice of her doctor, being all the time in great pain. She was then ordered complete rest, and has visited Bournemouth and Harrogate in the endeavor to get fit again. She is not likely to resume her engagements for the present.

KELLERMANN TOUR COMPLETED

MELBOURNE, Australia, Oct. 3.—The Annette Kellermann Co., in which the swimmer is featured, recently concluded a tour of eleven weeks in Australia. The show played six weeks in Sydney, four in Melbourne, and one in Adelaide. Included in the supporting company are Stewart Barnes, Jazz Kline, and Newell and Wiggin.

VAUDEVILLE AT THE TIVOLI

MELBOURNE, Australia, Oct. 3.—The Tivoli Theatre Circuit, which some time ago changed its policy from revue to pictures, has now changed to big-time vaudeville. Wilkie Bard, the English comedian, with a large company including Moon and Morris, two Winter Garden favorites, opened in Melbourne on Sept. 10.

ETHEL IRVING IN "REPUBLIC"

LONDON, Eng., Oct. 10.—Miss Ethel Irving will return to the London in a play by Temple Thurston, entitled "The New Republic."

"LEGION OF HONOR" CLOSES

LONDON, Oct. 3.—The run of the "Legion of Honor," which was produced at the Aldwych, August 24, came to a sudden termination Saturday.

"WANDERING JEW" IS BIG SHOW

The "Wandering Jew," the new Belasco-Erlanger production, has been found to be such scenic magnitude that it will be necessary to give the piece a five-day scenic and dress rehearsal prior to its initial presentation at Wilmington, Del. The show will make its New York appearance following a short preliminary tour.

ABOUT YOU! AND YOU!! AND YOU!!!

Al Handler is now playing piano for Bromley Sisters.

Flo Ring has been booked for a route over the Sun time.

Claudia Preston has been engaged for Will Wards' new act.

Marjie and Mack are to open their new act, "Frivolities," shortly.

Larry Reilly and Co. will open on the Pantages time in November.

Madaline Burt joins the Harry West act in Chicago on its Loew tour.

William Lampe is to be the manager for Shubert's Apollo in Chicago.

Helen Sutton has been engaged for Irving Rosen's act, "The Song Shop."

Nat Renard and Lillian West are to take out a comedy skit shortly.

King and Rose are to open in a new act shortly. It will be a comedy skit.

Norman, the frog man, has returned to New York, and will play around the city.

Dixie and Peggy Neil have opened in the Bill Richard Revue on the Keith time.

Josephine Mann, late of the Frank Finney Revue, is now with Chas. Hearn Co.

Harry VanFossen has accepted a thirty-week blanket contract on the Pantages Circuit.

Shane and Nice, formerly Calvert and Shane, booked by Sam Aste, are opening shortly.

Helen Broderick opened with "Phi Phi," with Frances White, in Atlantic City, Monday.

Adele Blood is preparing to return to the stage. She says that she is tired of idleness.

Fanchon Wallace has left Nat Leffingwell and is now appearing in Ed DeCorcia's act.

John and Ella Burke have been routed over the Sun time, opening in Toledo, October 24.

Gene Fleming has been engaged for the understudy of Marjorie Gateson, in the "Love Letter."

Samuel Koslovitz, formerly on a theatrical newspaper, is to join the company of "The Bat."

Emmet Corrigan is to open shortly on the Shubert time in an act entitled "Law of the Gang."

Joe Niemeyer & Co., in a new "Dancing Revue," is appearing at the Winter Garden this week.

Gene and Myrtle Conroy are to play New York after their road tour, which ends this week.

Sir Harry Lauder is to sing on Wednesday, October 12, for the prisoners at Ossining prison.

Bonner and Powers opened in Detroit for a tour of the Sun time, direction of Harry A. Romm.

Mlle. Rhea, under the direction of Harry A. Romm, has been booked at the Fay's Theatre, Providence.

Aileen Bronson, under the management of Rufus Le Maire, has been given a route over the Shubert time.

Lew Dean and Viola Ward, in "Nearly a Prince," have been routed over the U. B. O. time by Harry Sauber.

The Hilton Sisters are playing Kansas City, and are routed over the Loew western time by Al. Grossman.

Vivienne Tobin has been engaged to replace Ruth Shepley in Lionel Atwill's new vehicle, "The Grand Duke."

Ethel Kennedy has joined the three Kelly sisters. The act will open in a few weeks on the United Time.

Dr. Max Thoreck, of the American Theatrical Hospital, Chicago, has returned from France with his wife.

Jack Dempsey has accepted a route over the Pan. time. The amount of money involved is not made public.

Amory and LeRoy opened their new vaudeville act at the Wilson Theatre, West New York, last week.

Larry Larken's new act "A Studio of Syncopation," with three people, opened September 22 at Chester, Pa.

"Miss Cupid," a musical comedy with **Tommy Toner**, is to be booked over the United time by **Harry Sauder**.

La Petite Marguerite has arranged a new ballet dance which she does in the third act of the "Last Waltz."

The Thompson, Berri Trio, with **Master Billy Thompson**, are to come to New York with their new offering shortly.

Vivienne Webb sails to-day (Wednesday) for France where she plans to remain for the next few months.

It is said that **Ned Wayburn** has signed a contract with Pantages for twelve weeks each season, in the western cities.

Joe Michaels, the agent, who lost his Loew booking by placing an act in Keeney's, Brooklyn, has been reinstated.

Jack Norworth is returning to vaudeville and will play Proctor's Fifth Avenue Theatre the last half of this week.

Edwin August is to play a sketch entitled "Movie Mad" over the Shubert Circuit, direction of **Evelyn Blanchard**.

It is said that **Ned Weyburn** has signed with the Shuberts as stage director for the forthcoming musical productions.

Ruth Garland will join the Pauline McLean Players at Canton, Ohio, on October 17. Miss Garland is to play ingenue.

Vivette St. Clair has been booked by Leslie Morosco for a new act in which Millie Stephens will shortly appear.

Miss Billie Terrell sails this month for Europe to study voice culture. She will be accompanied by **Maurice P. Golod**.

Morganstern, the agent, with offices in the Putnam building, is booking seven houses for vaudeville, on Long Island.

The Barra Sisters have been routed over the Loew time, and play the American Theatre starting Monday, October 10.

Mrs. C. B. Maddock, wife of the theatrical producer, was operated on for appendicitis last week, at the Dobbs Ferry Hospital.

Lowell Sherman has been engaged by **A. H. Woods** for an important part in a new play by **Eugene Walter** and **Marjorie Chase**.

Bessie Phelps has been booked by Leslie Morosco for "Sally, Mary and Irene" a vaudeville act to be produced shortly.

Victor Morley, in "A Son of a Sultan," under the management of the **Blanchards**, is playing Bethlehem, Pa., on the Shubert Circuit.

Jules Larvett, Porto Rican producer, has lately returned from Washington. He will leave for Porto Rico early in November.

Paul Rondas, of the Rondas Duo, announces the fact that he is the father of an eight pound baby girl, born at Forrest City, Ill.

Cliff Green, former single in vaudeville, is, at the present time, connected with the Harry A. Romm office in the Putnam building.

Tozart, who has been playing vaudeville dates in the middle west, sails on the S. S. *Tahiti*, on October 28, to play in Australia.

George Nash, who will be recalled as "Charlie Young" in "East is West," is to open in vaudeville on the Proctor Circuit this week.

The Woods Sisters and Foley, late of "Mary," opened Sunday in vaudeville at the Columbia Theatre, direction of Ed. Livingstone.

Gilda Gray is to do the "dance of the South Sea Isle," by Frederic O'Brien, at the Rendezvous restaurant, on 45th street, when it opens.

Capt. Dave Powers and Jessie May have returned from South America, where they have been appearing with their act "The Animated Doll."

The Henry Sisters have opened at the Century Promenade in Al Herman's show, the "Revue of the Century," in a singing and dancing act.

Princess Wana, Rosetta Mantalla, Alice Curry and Lelia Lee have been engaged through Walker exchange for Palais Royal, Atlantic City.

Dave Rosen, formerly assistant treasurer of the Metropolitan Opera House, Minneapolis, is to be the treasurer of the Miner's Bronx Theatre.

Grace Cameron & Co. in the "Futuristic Revue," will be the featured act at Marcus Loew's new State Theatre, Buffalo, N. Y., opening October 17.

Bertram Peacock, who sings the role of Franz Schubert in "Blossom Time," has been placed under a long term contract with the Messrs. Shubert.

Stella Davis has been engaged by Anton Soibillia for an act which he is shortly to produce; **Miss Davis** is under the direction of Leslie Morosco.

John Keefe is now with Sallie Fisher in one of Claire Kummings' one-act playlets entitled "The Choir Rehearsal." He was formerly with "Jim Jam Jems."

Jovedah de Rajah replaced **Leona La Mar**, who was forced to withdraw from the bill at the Academy, Baltimore, due to the sudden death of her mother.

DeHaven and Nice with the Greenwich Village Follies just two weeks are out. They have returned to vaudeville, opening on the Orpheum this week.

George Walsh has signed with Loew to appear in vaudeville. He will open in Chicago, and be given about 30 weeks booking. Direction of Arthur Horwitz.

Crystal Hearn will go into rehearsal of a new vehicle which will be routed over the Shubert time. The offering is being staged and managed by **Evelyn Blanchard**.

According to St. Louis dispatches, **Melville Stoltz**, manager of the American, directed by Erlanger, has resigned, and will retire from the theatrical profession.

Irving Beebe is the leading man for Frances White, in "Phi Phi," which opened Monday night in Atlantic City. Beebe played with Alys Delysia in "Afgar" last season.

Eddie Nelson has replaced **Jim Barton** in the "Last Waltz" at the Century, and has, with **John Giuran**, interpolated some new comedy steps in the dancing done by the two.

Walter Turner, who played the part of the hero in Charles B. Wither's "For Pity Sake" company, has left that cast and will open shortly in a new novelty vaudeville act.

The Mosconia, the big dancing act, last season with "Hitchy Koo," have returned to vaudeville and this week are breaking in a new act at Proctor's Palace Theatre, Newark.

Fred Kelly, the sixteen year old juvenile, is rehearsing a new act written for him by Leon de Costa, the composer of "Page Miss Venus." The act will open in a few weeks.

Paul Powell, of the agency known as Powell and Danforth, will be married on October 19, to Florence Weston, of the three Weston sisters. The marriage will take place in Chicago.

Tetrazzini, the famous concert and opera singer, it is said, is debating as to a debut in vaudeville. Negotiations are under way, through the Keith officers, with the Marinelli office.

Hattie Darling is out of the cast of the "Four Marx Brothers," vaudeville act in which she played the leading feminine role for some time. Miss Darling expects to open shortly in a new act.

Ben Welsh, the blind comedian, has been signed for two years with the Keith Enterprises to appear in vaudeville. Mrs. Welsh, who was given the power-of-attorney, signed the contracts.

George Damroth and Shirley Temple are to be with the stock company in the Keystone Theatre, Hoboken, N. J., as manager and leading lady respectively. The theatre opens October 31.

Josephine Beck, daughter of Martin Beck, president of the Orpheum Circuit, is to be married to Dr. Nicholas A. Ransohoff of New York. The date of the marriage has not as yet been announced.

Jane Seymore, of the Proctors' Players, Albany, has joined Booth Tarkington's "Clarence," now touring, this week. She succeeds Lillian Concord, who leaves to join Gilda Varesi in "Enter Madame."

Vivian Tobin will be Lionel Atwill's leading woman in the new Belasco production, "The Grand Duke," which opens next week in Baltimore. The piece comes to the Lyceum in New York later in the season.

Anthony, the whistling accordionist, playing at the Winter Garden this week, is the father of eight children, although he is only thirty-three years of age. The ages of the octette range from 13 to under 1 year.

Helen McBeth Mills, English actress and widow of Frank Mills, formerly an actor, has announced her marriage. She is now the wife of William Loveland, president of a paper manufacturing company of Michigan.

Hal Skelley, the eccentric dancer is at Keiths, Boston, in a skit called "The Mutual Man" and will continue in vaudeville until the opening of his new musical comedy, "Rapid Transit," in which he is to be starred by A. L. Erlanger.

Jock Holland, a principal in the "Dumb-bell" company playing "Biff, Bing Bang," the Shubert Colonial, Cleveland, was left behind at Toronto last week as a result of an auto accident there. He will remain at the hospital for several weeks.

BROADWAY BUSINESS IMPROVES

The long-expected break in the poor business the new theatrical season brought with it hit Broadway last week when box-office receipts took an encouraging upward rise. The first cool weather of autumn, aided by the Jewish holidays of the first two days of the week and the many strangers in New York for the World's Series games, served to better theatrical business considerably—in some cases as high as 60 per cent. better than the preceding week.

Managers look forward to business improving from now on, as the chances for return of a spell of Indian Summer weather are considered small. The hit shows, such as "Lilliom," "The Green Goddess," "Sally," and "The First Year," whose business had dropped off a bit the week previous, last week regained their accustomed pace, selling out to capacity at practically every performance.

The nine new shows which opened last week kept up to good business all week, which is remarkable in that it is usually tough going for a new show's initial week in New York.

Several of the "weak" shows, which have had hard going since they opened, such as "Back Pay" at the Eltinge, "Getting Gerie's Garter" at the Republic, "Just Married" at the Nora Bayes and "The Night Cap" at the Bijou, turned over profitable business on the week. On the other hand, several shows which had been slated by their producers to close, went out on schedule. These were "Honors Are Even," the Selwyns' play at the Times Square, "The Wheel," John Golden's production at the Gaiety, "Two Blocks Away," Charles Dillingham's venture starring Barney Barnard at the Geo. M. Cohan and "The Spring," which the Provincetown Players brought up to the Princess from their Greenwich Village playhouse. "A Man in the Making," the initial offering of John Meehan as a full-fledged producer, closed without warning on Saturday at the Hudson Theatre.

The places of the five shows which closed last Saturday were taken by the five newcomers which opened up on Monday night of this week. "The Bill of Divorcement," heralded as one of the successes of the London season, was brought into the Geo. M. Cohan Theatre by Charles Dillingham. "The Wren," starring Helen Hayes, opened up at the Gaiety. It is sponsored by Geo. C. Tyler and A. L. Erlanger. The place of "Honors Are Even" at the Times Square Theatre was taken by Oliver Morosco's musical comedy "Love Dreams." The Theatre Guild brought out its first production of the season at the Garrick Theatre in "Ambush." Braving the danger of bucking up against the past history of the Greenwich Village Theatre Arnold Daly opened his long-promised production.

GEST MAY PRODUCE GRAND OPERA

CHICAGO, Oct. 10.—Chicago's theatrical and musical circles are all agog over the reports that Morris Gest is planning to start a grand opera company in Chicago. Gest was interviewed on the subject, but refused to either deny or affirm the report.

When asked about the matter, Mr. Gest evaded a direct reply by saying that it had always been his ambition to become an opera impresario. He said that he was capable to handle such an enterprise as he had received his training in New York under the late Oscar Hammerstein. Mr. Gest implied that if he should embark upon the venture he would be backed by wealthy Chicagoans. In answer to the query as to whether he would build a new theatre if he decided to produce grand opera Mr. Gest said: "I cannot say at present."

WANT "HEAD" ORGANIST

KANSAS CITY, Mo., Sept. 26.—Nine picture houses have agreed to the operators' demands, who, in conjunction with the musicians union, have stated that where two organists were employed in a theatre, there must be a head organist or piano player. They also demanded a continuation of the 1920 wage scale. The managers agreed to the wage scale, but refused to burden themselves with a head organist.

"DANGEROUS MAN" IS CLEVER

STAMFORD, Conn., Oct. 8.—"A Dangerous Man," by A. Washington Pezet, which the Shuberts presented here on Thursday night, was well received by the audience. Alan Brooks, who also collaborated on the play with Pezet, plays the leading role, and handled it very well.

The play contains a goodly proportion of action and comedy. There are two bedroom scenes, but not of the ordinary under-the-bed variety. The plot concerns a young writer, who refuses to buy an automobile, although his young wife, played by Betty Linley, wants him to very much. The wife gets a divorce lawyer, who endeavors to "frame up" the husband. The plot is frustrated by another lawyer, a laughable mix-up resulting. An hour later the husband is revenged when he discovers his wife at a road house with a physician. "The dangerous man," who is his best friend. Threats are hurled of another divorce suit and an action for alienation of affections. In the third act the young writer and the doctor are at the latter's camp in the mountains. The other persons of the drama appear on the scene, and the "dangerous man" straightens everything out. The wife sees herself as others see her and she is happy at the opportunity to regain her former happy conjugal state.

H. Wagstaff Gribble, the sometimes author, who plays the part of the young husband, does some capable work. The rest of the cast are: Catherine Cozzens, Hal Crane, Mario Majeroni, Roxanne Lansing, Albert Reed, H. S. Kuarasak, John C. King and Walter Renfort.

ACTRESS'S ESTATE FOR HUSBAND

Agnes Herndon, who has starred in "La Belle Marie," "The Woman in Black," "Paid in Full," "Only a Farmer's Daughter" and many other plays, left a net estate of \$3,915.98 when she died at her late home No. 7 Thirty-second Street, Beechhurst, L. I., according to an appraisal of her property filed in the Queens County Surrogate's Court yesterday.

Under her will executed on August 28, 1918, this passes over to her husband, Albert A. Andruss, of No. 242 West Seventy-second Street, who, without bonds, is also the executor. He is also an actor, and, at the time of her death, was playing in "Little Old New York."

ORCHESTRA LEADER STRICKEN

While conducting the orchestra at the Borough Park Theatre, a vaudeville house at Fifty-first Street and New Utrecht Avenue, Brooklyn, last week, Eugene Steyer, fifty-three, of 106 West Forty-second Street, Manhattan, musical director of an act known as the "Dave Schooler Company," tottered and started to fall. He was caught by another member of the orchestra and supported in upright position until the conclusion of the act. The audience did not learn of the illness.

A doctor was called, and found that Steyer had suffered a paralytic stroke completely disabling his left side.

MANAGER IS A PUBLISHER

ALBANY, N. Y., Oct. 3.—Manager Oscar J. Perrin, of the Empire Theatre, has launched out as a publisher, and on Saturday last his new publication, the *Empire Theatre News*, made its first appearance. It is a compact little booklet concerning the coming attractions at the Empire, personal and social notes regarding the people appearing on the burlesque stage, jokes and quips. The *News* will be issued every week and the local theatregoers may, through its columns, follow their favorite performers en route over the Columbia Circuit.

"THEODORA" POSTPONED

Goldwyn has announced that the opening of the Italian super-drama "Theodora," produced by the Unione Cinematografica Italiana, which was expected to open Monday evening at the Astor, has been postponed until Friday evening, Oct. 14. The seats which were good for Monday evening will be valid on the opening date. The postponement was due to the fact that there is still a great amount of detail work to be done in the translation of the titles.

MAY DESERT COAST STUDIOS

LOS ANGELES, Oct. 10.—The declaration of film manufacturers of their intentions of moving their studios with the adoption of local censorship here will cost this city millions yearly and lose for it the title of "the film city of the world" due to the fact that over 75 per cent of the American movies are produced here.

As an indication of the determination on the part of the big producers to move elsewhere should censorship become effective was disclosed recently by Marshall Neilan, prominent producer, who has held up the building of a three-quarters of a million dollar producing plant pending the decision on the question of censorship of films shown in Los Angeles movie theatres.

Mr. Neilan recently purchased a parcel of land here for the purpose of building a studio to accommodate five producing companies. Returning from New York where he perfected financial arrangements for the project, Mr. Neilan finding censorship situation threatening Los Angeles, called a halt to all activities in the building of the studio.

The Eastern capital that would be imported and spent in Los Angeles as a result of this project alone would approximate \$5,000,000 yearly. Over 500 actors, stars, directors, carpenters, electricians, laborers, mechanics and other studio men would find employment in this plant.

Other producers are determined to take similar steps should the proposed censorship law become effective, including the Metro Pictures Corporation which announced that it would discontinue all future production pending the outcome of the battle.

"AFGAR" SCORES IN CHICAGO

CHICAGO, October 10.—"Afgar," Morris Gest's production in which the French star Alice Delysia appears, which opened at the Studebaker Theatre last week, has made a great impression on the local playgoers and it looks as though it will be one of the outstanding successes of Chicago's theatrical season.

"Afgar," which ran in New York for some time, was never a great success, and during the first few weeks of the present season, when it played the smaller cities it was rather coldly received. The show got only \$5,000 the week before in Buffalo, although its weekly overhead amounts to about \$9,000 a week.

MAE MARSH PLAY OPENS

PLAINFIELD, N. J., Oct. 10.—Mae Marsh, a film star who has appeared in most of D. W. Griffith's productions, including "The Birth of a Nation" and "Intolerance," made her debut as a star in the spoken drama at the Plainfield Theatre in "Brittie," a comedy by Robert Dempster.

"Brittie" is the character enacted by Miss Marsh. She is a maid of all work who, like Bunty in a play by that name manages the entire household and brings order out of chaos. The character is peculiarly fitted to the wistful personality of the little actress, and her interpretation was effective.

JANE SEYMOUR IN STOCK

ALBANY, N. Y., October 9.—Miss Jane Seymour joined the Proctor Stock Players this week, appearing in their production of Booth Tarkington's "Clarence." Miss Seymour succeeds Lillian Concord, who is leaving the company to join Gilda Varesi in "Enter Madame." Miss Seymour played forty-two weeks with the Vaughan Glaser stock company and on Broadway in several of A. H. Woods' farces including "Parlor, Bedroom and Bath," "The Girl in the Limousine," and with "Fair and Warmer."

MOVIE DIRECTOR MARRIES

SAN FRANCISCO, Oct. 10.—Frank Mayo, movie director was married in Tijuana, Mexico, October 3, to Miss Dagmar Godowski, daughter of the famous composer. Mayo received a decree of divorce from his first wife last month. Miss Godowski was named in the divorce action undertaken sometime ago. She replied by suing Mrs. Mayo for libel. Both suits were subsequently dropped.

NEW SHOWS FOR CHICAGO

CHICAGO, Ill., Oct. 10.—Attractions now playing along the rialto will leave this city sooner than expected. No reasons are assigned for the sudden change. There will be a variety of new plays and musical comedies sent in here for the fall season. Further changes may be expected as the need of providing novelty becomes apparent. The shows now definitely scheduled are:

"Honors Are Even," a comedy by Roi Cooper Megrue, will open the new season at the La Salle Opera House. William Courtney and Lola Fisher will head the cast. Oct. 16 is the date set.

"Two Blocks Away," a comedy by Aaron Hoffman, will open Oct. 16 at the Olympic Theatre, remaining here for an indeterminate engagement. Barney Bernard is heralded as the star.

"Miss Lulu Betts," a comedy by Zona Gale, will open at the Playhouse on Oct. 17, succeeding "Emperor Jones," which departs on Oct. 16.

"Nice People," a play by Rachael Crothers, with Francine Larrimore in the title role, will open at the Cort on Oct. 24, replacing "The Champion."

"The Greenwich Village Follies," will begin an engagement at the Garrick Theatre on Oct. 31.

BIG BILLS IN CLEVELAND

CLEVELAND, Oct. 10.—This city seems to be the focal point of the Keith-Shubert vaudeville war, judging by the newspaper space bought by the rival concerns, and also by a circular distributed to Shubert audiences attacking the Keith claims to vaudeville superiority published by Robert McLaughlin, manager of the Shubert-Cleveland Opera House.

This pamphlet, written in a glib style, is labelled "Little Chats on Amusements in Cleveland."

In the Sunday newspapers the Keith theatre carried a half-page display advertisement of the following bill: The Mosconi Brothers, Anatol Friedland in "Musicland," Walter C. Kelly, Harry Watson, Jr., Margaret Young, Maude Powers and Vernon Wallace, Harry Jolson, McDonald Trio, Miniature Revue.

The Shubert Sunday ad. was about one-fourth as large and billed the following acts: Donald Brian, The White Way Trio, Permane & Shelley, Six Musical Spillers, Emily Earle, Griff, Ford & Truly "Chuckles of 1921," with Clark & McCullough.

SUNDAY DANCING BARRED

NEWARK, N. J., Oct. 10.—Proprietors of dance halls, so-called dancing schools and promoters of Sunday basketball games at which dancing takes place in public halls were thrown into a state of consternation yesterday afternoon when an order went out from Chief of Police Long's office prohibiting Sunday dancing in Newark.

The ink in Chief Long's signature on the order had scarcely dried when the "wire pulling" and "You know me, Al" boys were on the job. Their efforts availed them nothing, because Director of Public Safety William J. Brennan is determined to put a stop to Sunday dancing. Those who "hemmed" and "hawed" over the matter, following the issuance of the order, were told by the director in no uncertain manner that it was a real 22-karat order and that he expected it to be obeyed.

Chief Long requested Captain Sebold of the vice squad to order all his men to notify dance hall proprietors of the order. The word spread rapidly—almost unbelievably so. The agile-limbed lads and lassies will have a dull time today and succeeding Sundays.

SYMPHONY FOR ATLANTIC CITY

ATLANTIC CITY, Oct. 10.—A meeting of the committee appointed by the Chamber of Commerce, for the purpose of furthering plans for the maintenance of a permanent symphony orchestra for this city was held at the Hotel Chalfonte Friday night.

It is proposed to give twenty weekly concerts throughout the winter at a charge of \$10 for the series. So far, without solicitation, \$1,500 has been received by the committee for the furtherance of the project.

DRAMATIC and MUSICAL

"BLOSSOM TIME" A CHARMING OPERETTA SCORES GREAT HIT

"BLOSSOM TIME," a musical comedy in three acts, book and lyrics adapted by Dorothy Donnelly from the original of A. M. Willner and H. Reichert, music by Franz Schubert, additional numbers by Sigmund Romberg and H. Berte. Produced at the Ambassador Theatre Thursday night, September 29th.

CAST

Mitzi.....Miss Olga Cook
Bellabruna.....Miss Zoe Barnett
Fritzi.....Miss Dorothy Whitmore
Kitsi.....Miss Frances Halliday
Mrs. Kranz.....Miss Ethel Branden
Greta.....Miss Emmie Niclas
Baron Franz Schober.....Howard Marsh
Franz Schubert.....Bertram Peacock
Kranz.....William Danforth
Vogel.....Roy Cropper
Kupelweiser.....Paul Ker
Von Schwind.....Eugene Martinet
Bilder.....Lucius Metz
Erkman.....Perry Askam
Count Sharnoff.....Yvan Servais
Hansy.....Irving Mels
Novotny.....Robert Paton Gibbs
Rose.....Miss Mildred Kay
Mrs. Coberg.....Miss Erba Robeson
Walter.....Howard A. Berman
Dancer.....Burtress Deitch
Four guests.....Gotham City Four

The immortal melodies of Franz Schubert skillfully adapted and arranged by Sigmund Romberg result in a production blended into an operetta in a class all by itself, and few pieces seen in the past decade can compare with it. The songs of the great Viennese composer, together with the three-act play by Willner and Reichert based on the life and times of Schubert are suggestive of the romanticism of Viennese life of the early nineteenth century, projecting a lovable impression of the man, —poor, timid and homely; his songs at first unsung and unplayed, his friend betrays his confidence, all of which goes to serve as a basic theme for the play. The "Unfinished Symphony" was a striking waltz theme that occurred throughout the score, and Miss Donnelly's clever adaptation fitted it into the book by having one of the characters ask of the young composer, "Why did you never 'finish' the symphony?" and looking at the charming heroine he answered, "Because I lost my inspiration." This was effective and lent more romance to the piece at a psychological time.

The operetta was very popular in Berlin and Vienna before the war and ran there despite the great conflict; in this country it was produced under the original title, at what was once the Irving Theatre when German plays were in vogue there, "Dreimädelhaus" being the German name for the house of the three maidens. At the German theatre it ran longer than any other musical play ever produced there. As it arrived in the German language, its production in English was naturally held up.

The story concerns mostly the love affair of the composer who delights to frequent the house of the three maidens. The gentle music maker sacrifices the girl of his choice to another. There is just enough intrigue to make the story more interesting and to keep it moving at all times. The score is so arranged that the melodious accompaniment is quite a novelty in the play. The quaint old world atmosphere of the show which passes in the Prater and the home of the court jeweler, the peculiar fashions of old Vienna combined with the music gives the piece an indescribable charm. Occasionally some of the light touches of the burlesque in the play were in evidence but on the whole the tempo of the piece was just right and the Schuberts are to be thanked for refraining from an attempt to jazz things up. Thus the story of Franz Schubert's love affair is musically illustrated by his own compositions.

The Messrs. Schubert have selected a strong cast of singers, realizing of course, that music was the paramount feature of the play. Bertram Peacock, well known

for his Gilbert and Sullivan roles, was Schubert. He sang very well indeed and surprised those who know him by displaying unusual histrionic talent. He made a truly pathetic figure as the Schubert of the blighted romance. This in the latter part of the play. Howard Marsh, a powerful but pleasing tenor, played the part of Baron Franz Schober, the close friend of Schubert who unintentionally wins the love of Mitzi when in a role like that of John Alden he sings a song dedicated to Mitzi by Schubert which leaves the composer more or less out of luck, and no inspiration. As Mitzi, Olga Cook, who has been heard before in the Winter Garden, proved to be a better singer than actress. The comedy part of the operetta was well handled by William Danforth, another old time Gilbert and Sullivan actor. As the father of Mitzi, "Kranz," the court jeweler, he was funny and outstripped the dialogue allotted to him. Miss Burtress Deitch danced gracefully to the strains of the "Musical Moment," in an interpolated number. The others in the cast portrayed their parts in a praiseworthy manner everybody doing their share toward making the production an extraordinary success.

"THE SPRING" AT THE PRINCESS IS PLAY OF MUCH INTEREST

"THE SPRING," a play in three acts, by Geo. Cram Cooke. Produced at the Princess Theatre by the Provincetown Players, Wednesday night, September 28.

CAST

Nam-e-qua, daughter of Black Hawk, Jeanie Regg
Na-som-see, son of Black Hawk, Andrew Fraser
Elijah Robbins, I., an American scout, Donn Miller
Black Hawk, War Chief of the Sauks, Harold McGee
Ira Robbins, grandson of Elijah, L. Harold McGee
Mrs. Caroline Robbins, his wife, Kirah Markham
William Chantland, Howard F. Smith
Esther Chantland, Ruth Rickaby
Elijah Robbins, III, William S. Rainey
Dr. Hadley, Andrew Fraser
Dr. Sheldon, Henry O'Neill
Judge Parsons, Alan MacAteer

It would seem that the Provincetown Players, now that they have changed their locale, have created somewhat of a sensation in the dramatic art circles, with their revival of the "Spring." George Cram Cooke, the author, has undertaken to explain, in a round-about way, the phenomena of memory, the mind and the subconscious mind, a subject which has caused much excitement, and not a little worry to the Department of Psychic Research.

In the piece, an entire tribe of the ghosts of the Sauk Indians are called in to raise the scalp of the subconscious mind of the Heroine, and, after removing the scalp, tramp their bloody trail to the inner reservoir of the universal mind.

One must not, however, judge the piece too harshly, for it is queerly notable, and, with one or two exceptions, beautifully rendered by a capable cast, and despite the complicatedly monotonous theorizing, is full of interest.

In particular the offering has to deal with the changing and merging of many minds, while out from the great "beyond," referring to Nature, there may come vandalistic invasions into these shifting, sliding borders.

William Rainey, as the hero, does much to conceal and counteract the dragginess of the piece by his vitality, as well as his plausibility in the scenes at the spring, which, in itself, is a symbol to summon the stored, and pent-up energy of Nature's memory,—while Ruth Rickaby, a spiritualistic medium, renders a sincere and effective performance as the heroine, whose individuality is developed through mesmeristic efforts.

"POT LUCK" AT THE COMEDY IS LIGHT BUT PLEASING

"POT LUCK," a comedy in three acts and a prologue by Edward Childs Carpenter. Presented by Kilbourn Gordon, Inc., at the Comedy Theatre on Thursday night, September 29, 1921.

CAST

Lester Scanlon.....Junius Matthews
Sarah Penfield.....Beth Franklyn
Martha Holcomb.....Helen Helmer
Amy Jewell.....Clara Moores
William Farley.....Frank Allworth
Hilda Wrenn.....Frances Kennen
Mrs. Wrenn.....Jenny Dickerson
Phoebe Lyman.....Helen Stewart
Jim Patterson.....Rockliffe Fellowes
Stephen McCauley.....James Rennie
Judge Penfield.....Howard Nugent
Roscoe Brown.....Percy Moore
Wilbur Holcomb.....Frank E. Jamison
David Crum.....Douglas Bright

Drama, technically speaking, reaches its lowest ebb in plays of the type of "Pot Luck," Edward Childs Carpenter's latest effusion. But, as one young lady was heard to gush on the opening night, "It's so sweet!"—so we feel safe in setting forth the thought that Mr. Carpenter knows just about how bad, again technically speaking, his show is, and —doesn't care. It seemed to please the undecipherable mob, and there can be little question of the immeasurably more valuable habit of pleasing the mob than of pleasing the critics and reviewers.

Inconsistencies of character drawing, dialogue and reactions mean absolutely nothing to Mr. Carpenter—providing he can stick in a laugh. Humor, with Mr. Carpenter and other American authors, is of the well known slapstick variety. One may rest assured that none of the funny lines in "Pot Luck" will be over his head,—no matter how dense that head may be.

Giving all due credit to Mr. Carpenter, however, one must admit that the play runs along fairly smoothly after it gets over the tedious prologue and aimless first act. This admission, though, takes into consideration none of the many blemishes and faults of "Pot Luck."

The story, briefly, is that of a young woman, proprietress of a phonograph store in a small Connecticut town, who advertises in a matrimonial journal for husband after she has been jilted. In reply to her advertisement two men appear, one the suitor and the other playing John Alden to his Miles Standish. The avowed suitor, a crook of the blustery, humorous type so affectionately carved by our leading playwrights, fails in his suit, but his companion, the much-adored straight-fellow who has gone astray through no fault of his own and has fallen into the crook's clutches, marries the girl, on the stipulation that he gives his erstwhile partner half of the \$18,000 in the possession of the phonograph store owner.

Then, as is to be expected, the straight young man in the clutches of the crook falls in love with his wife, sweetly played by Clara Moore, and tries desperately to find some means of getting out of paying the crook the money he owes them. Through the extraordinarily clever method of putting his problem into a story he is writing, and asking his wife to suggest a way for the "hero" of the story to get out of his similar predicament, she learns of his troubles and somewhat shady past, but,—again, as is to be expected,—decides to aid him in foiling the villain. Through the lovably impossible method of inviting the crook to attend a meeting of the local "society-folks" who listen to the reading of the unfinished story and suggest ways to evade the toils of the crook, the latter sees that he had better beat it while the beating is good—and does. He does this rather unexpected thing because the suggestions of the enthusiastic and unsus-

pecting local judge, prosecuting attorney, sheriff and detective are so vivid and forceful he imagines they would act the same way towards him as they say they would towards the fictitious hero in the story.

Rockliffe Fellowes, in the part of the out-and-out crook, is the shining light in the cast, which is above the ordinary.

NEW MOROSCO PLAY AT THE PLAYHOUSE IS GOOD COMEDY

"WAIT TILL WE'RE MARRIED," a comedy in three acts by Hutcheson Boyd and Rudolph Bonner. Produced at The Playhouse, Monday night, September 26.

CAST

Kate Livermore.....Maude Turner Gordon
Marshall.....Gerald Oliver Smith
James Twells.....Robert Strange
Marion Livermore.....Marion Coakley
Connie Temple.....Jenn Shelby
William Plumb.....Henry Duffy
Aunt Carrie.....Adah Sherman
Aunt Betsy.....Lucy Beaumont
Aunt Meridian.....Edna May Oliver
Tom Hatch.....James Spottswood
Uncle Kester.....Raphley Holmes
Felix.....Robert Hawkins

William Plumb, a pious youth who has been brought up by his three maiden aunts on a Long Island farm, has many escapes from different pitfalls, but manages to get ensnared in the meshes of a Tuxedo Park society bud, who is high strung, and, of course, extravagant. When he wanted some relief from the luxuries of his sweetheart's home he suggested to her that they visit his aunts on Staten Island and become acquainted with the life he has been accustomed to leading. The society girl found life unendurable with his aunts, of course. The economy and industry of the youth which at first she admired, she came to detest, especially so when he refused a check from his uncle as a wedding gift because the money was tainted, she decided to go back to her former sweetheart, who moves in the same social circles as she does herself. This part of the play was more or less a burlesque rather than farce.

Later on, in the final act, we find that the girl has changed her mind again and has become a convert to the simple life that the boy used to lead on Staten Island. The aunts and she get along famously. In the meantime the boy has gone out into the world under his uncle's direction, and acquired a more liberal idea of things, and when the girl meets him he is not the same youth she had known. However, despite their changes they realize that they love each other and the usual ending takes place.

The three aunts, played by Adah Sherman, Lucy Beaumont and Edna May Oliver, were attired in raiment that may have been worn any time between the fourteenth century and 1880. This to emphasize their specie. Their comedy was great and well acted. Marion Coakley was the society bud and she did very well indeed with her role. Miss Coakley was cute and tried hard in order that the part she portrayed might not flop, as the play is the author's first attempt. Henry Duffy almost over-emphasized the primitive Staten Island youth. Robert Strange did not suggest the society youth as well as might be expected. The rest of the cast had its good and bad spots, more inclined to the latter.

There are plenty of laughs in the play, which was received in an amiable manner, as most first-night offerings are received. It would be foolish to venture an opinion on the staying qualities of a play this present season. It's a great deal different than most seasons that have gone before.

Rerce R. Benton is playing in the "Night Watch," with Robt. Warwick and Olive Tell.

MELODY LANE

SCORES OF GOOD SONGS OUT BUT SELLING HITS ARE FEW

**Music Men at Loss to Account for Scarcity of Big Sellers—
Change in Publicity Methods Has Doubtless
Affected Sales of Hit Songs**

The music business and particularly that branch designated as "popular," which for a year or more has been going through a process of reconstruction, is still in a far from satisfactory condition.

While there is at present on the market a score or more of exceptional songs, they are not selling in anything like the quantities that should prevail and the music men are at a loss to understand the reason.

There is not the slightest doubt that among the songs recently released there are some of the best numbers heard in months, the public, for some unaccountable reason, are not picking them up with their usual interest.

Added to this the price situation is still up in the air and despite the fact that practically every member of the industry admits that the retail rate for popular numbers are too high, still no definite figure can be arrived any nearer than they have been since the big change in rates went into effect.

That none of the big publishers made money last year is generally admitted and

the improvement in the state of business for the nine months of the present year holds little in the way of hope for big profits for the year.

There is one noticeable reason, however, for the dullness throughout the business and that is the failure of the publishers to plug and advertise their numbers as they did in former years and the policy they have adopted of marking time and waiting for conditions to improve.

Conditions in matters of publicity have changed greatly this year and when the long waited change in business conditions comes the publishers will find they are not in the position to get the quick circulation which was possible under the old conditions.

The sooner that the publisher returns to his old methods of plugging his numbers in every possible way then the sooner will the music business return to its old degree of prosperity. There are still as many song lovers as there were before and as soon as they learn of the existence of a "hit" they will buy in the same large quantities as in the old days.

LONE STAR COMPANY STARTS

NEW HAVEN, Oct. 3.—One of the first popular music publishing firms in New Haven was established by a company of youngsters under the name of the Lone Star Music Publishing Company. Their first number to be placed in their catalogue is "You'll Love me Dear, Some Day" and will be followed shortly by a ballad entitled "There's a Cabin in the Hills of Old Kentucky." Both of the songs were written by Salvatore Sappetto, who conducts the Royal Orchestra here.

HANBURY PLACES SONG

Harry T. Hanbury and company have placed their feature song, "A Dream of Your Smile," by Con Conrad to Shapiro, Bernstein and Company, on a royalty basis. The song is a ballad on the style of "Give Me Your Smile," and several publishers have been angling for the number.

BERLIN MOVING THIS WEEK

The offices of Irving Berlin Inc. will this week be moved to the new quarters in the Churchill building at Broadway and 49th Street. Owing to a delay in remodeling the big floor in the Churchill building the actual transferring of the offices will not take place until late this week.

MILT HAGEN IN CANADA

Milt Hagen, songsmith, has left for a trip to Canada where he will take the rest cure. The first stop will be Montreal and then will tour further west. He expects to be back in New York sometime this month.

MILLS GETS LEONARD SONG

The first number written by Eddie Leonard and placed with Jack Mills, Inc., is "My Mammy's Eyes," which Leonard will feature in his new vaudeville act, now in preparation.

EVANS WITH AMERICAN CO.

Everett J. Evans, the arranger, is now with the American Pub. Co., a recently organized publishing house with offices in the Broadway Exchange Building.

CHANGES IN REMICK STAFF

A big shake up in the Jerome H. Remick & Co. New York professional department takes place this week when Melville Morris, professional manager, Matty Levine, Herman Paley, William Stone and Eddie Sherick sever their connections with the firm. All of these men have been connected with the Remick house for a number of years and received their notices last week.

The change in the personnel of the department does not mean that the professional activities of the firm are to be lessened, according to a statement made by one of the Remick officials this week, but has been done for business reasons.

LEW BROWN OPENING OFFICE

Lew Brown, who is acknowledged to be one of the best comedy writers in the city, will take up the business of writing comedy material for acts and will open an office in the Robertson-Cole building shortly. The business end will be in charge of Ralph J. Brown, brother of Lew.

Mr. Brown has written acts for Ruth Royce, Belle Baker, Al Herman and many others, but never took up the work seriously as he now intends to do.

CLOSING BANKRUPT BUSINESS

The trustee in bankruptcy in the Gilbert & Friedland, Inc. company, has filed his final account in the office of the referee and a final meeting of creditors is to be held at the office of Seamon Miller, 2 Rector street, on October 13, 1921, at 1 p. m.

A final dividend of assets will be declared and the business wound up.

REGA PUTTING OUT NEW ONE

F. Wallace Rega is putting out a new number by Milo Rega entitled, "Sax-O-Phoney Blues." The song is being sung by Mamie Smith, now on tour, with a special saxophone accompaniment.

GLEASON FOR VAUDEVILLE

CHICAGO, Ill., Oct. 10.—Lew Gleason has resigned from the Shapiro Bernstein Music Company and is contemplating returning to vaudeville as a single.

GOVT. MUSIC CASE DISMISSED

The case of the United States Government against the Consolidated Music Corporation and six music publishers named as co-defendants was dismissed last week by Judge Hand in the Federal Court. In dismissing the action which was under the Sherman anti-trust law, Judge Hand stated that he could see no violation of the law, as the publishers did not go through with the plan outlined in the formation of the Consolidated. He did not pass on the question of whether or not it would have been legal had the publishers carried out their plans.

About February 1920, the Consolidated Music Corporation, which had acquired the exclusive word roll right of six of the largest music publishing houses, sent out a letter to various roll concerns in which was outlined the plans and aims of the new organization in detail. At the time that the letter was sent out it was believed by those in back of the idea that it was for the good of all concerned. However, it was only a tentative plan, and was withdrawn two months later and never carried out. In the meantime the suit had been started.

The music publishers concerned in the suit were: Leo Feist Inc., M. Witmark and Sons, Shapiro, Bernstein and Co., Waterson, Berlin and Snyder, T. B. Harms, Francis Day and Hunter, and Irving Berlin Inc. Gilbert & Gilbert represented the music men in the action.

SMITH AND BRYMM IN ACT

Chris Smith, song writer, and Tim Brymm, well-known as a musical director, will do a two act in vaudeville in which they will sing many of Smith's old songs. Beginning with "Good Morning Carrie," and "Please Go Way and Let Me Sleep," they will bring their repertoire up to the latest number which they have just completed, "Goodnight Lucinda Lou," which is a serenade and harmonizing song. Their vaudeville engagement is limited, as Mr. Brymm and his orchestra are scheduled for a tour the latter part of next month.

BREAU BACK FROM WEST

Lou Breau, professional manager for Belwin, Inc., returned from a three weeks' trip to Chicago and middle western towns. Mr. Breau had his hands full attending to the business created for "I Want My Mammy," as a result of it being featured by Eddie Cantor in the "Midnight Rounders" in Chicago.

WOHLMAN WITH JACK MILLS

Dave Wohlman, who left the profession a short time ago, is now back in the fold and has taken over the Western management for Jack Mills, Inc. Mr. Wohlman's executive office will be in Chicago, where he will be stationed after October 10.

STASNY BUYS "RIO NIGHTS"

The A. J. Stasny Music Co. has purchased the copyright and publishing rights of "Rio Nights," a number published by the Fisher-Thompson Music Co., of Butte, Mont.

FORSTER IN THE DAILIES

Forster, the Chicago publisher, is running a big advertising campaign in the daily newspapers. The song which he is exploiting through the papers is "Mississippi Cradle."

SANDERS OUT OF HARMS

Nat Sanders has severed his connection with Harms, Inc., as manager of their professional department. Ernest Troutman is temporarily in charge.

HELEN LEOPOLD WITH BROADWAY

Helen Leopold is now in the professional department of the Broadway Music Corporation. Miss Leopold was formerly with Fred Fisher, Inc.

THE LEADSHEET

Arranged by M. H. S.

If everybody was as enthusiastic about the Yankees as Chas. K. Harris there would not be two cents of Giant money in the world. A dyed-in-the-wool fan, Mr. Harris has figured out the series to a science. "The Giants," says Mr. Harris, "are a bunch of pink tea hitters. The National League played rotten ball all summer, and the Yanks are the first good team they (the Giants) went against. See the result?" This was on Friday, and Chas. K. was still two games to the good and still grabbing Giant money and giving all hands the razz. "It's not so bad," continued Harris. "I sit in the grandstand while the band plays 'On a Little Side Street,' and the Yanks win. Now I'll go up town, get my daughter, and we'll watch the boys win another game." We weren't on hand to talk to Harris since the National League champs won two, but Mr. Harris ought to be happy anyway, for the Yanks have one leg on the series as we go to press.

Lew Pollack, Sidney Clare and Sidney Mitchell decided, on Lew's suggestion, that they go down to their little den and work (for a change). All three of them drove up to Lew's home so he could inform his mother that he was going to work that night and might be out late.

Mrs. Pollack is one of those old fashioned mothers, snow white hair, and an ever ready smile, radiating love and cheerfulness. "Mother," began Lew, "we drove up to tell you that we are going to work tonight and may stay very late."

Mrs. Pollack looked at her son intently for a second and for no apparent reason, a teardrop showed in her eye. "Are you sure you are going to work, my boy?" she asked.

"Yes, Ma," assured Lew, "don't cry, I'm going to make a lot of money, too, and look after your every want from now on. You're going to have anything any mother could hope for."

"That's it," almost shouted Sid Mitchell. "That's the title of our new song, 'Weep No More.' And that night the boys wrote 'Weep No More My Mammy,' which is about the best thing the Broadway Corporation has in stock right now."

The once a "so and so" always a so and so gag can now be applied to the music business. Dave Wohlman, after quitting the game and trying his hand at the shirt business, is back again and is now holding down the bag in Chicago for Jack Mills, Inc.

The other day Wolfe Gilbert dropped in from White Plains where he was playing in vaudeville with his pianist, Mr. Riley, and as he walked through his establishment heard an excellent soprano voice singing one of his numbers in one of the studios. He decided that he knew the song that best fitted her style of singing and opening the door of the piano room, leaned toward the piano player and whispered "Stop, Rest Awhile," and was overheard by the young Amazon, who is in vaudeville. She immediately grabbed her stuff and what she didn't tell all those within hearing was a shame. "Smatter, ain't my voice good 'nough, can't stand it hey. I'll tell Mary Garden to drop in," etc. And it was some time before she would look at a copy of the song "Stop, Rest Awhile," and believe Gilbert, when he told her that, he certainly was not giving her the razz.

Have you ever heard a more perfect "nut" song than Lou Breau's "On the Island of Koo Koo"? There's a laugh in every line.

According to one authority Fred Fisher's "Ma" is leading in the sale of popular sheet music. "When Francis Dances With Me," is the comer, from all indications.

BURLESQUE

FEATURE ACTS FOR AMER. SHOWS

PAY TO PLAY THE LARGEST

It has been decided by the officials of the American Burlesque Association that added attractions will be used with the shows on that circuit whenever a real good feature that will draw money into the box office can be obtainable. Since Ike Weber booked Jack Johnson with the "Passing Review" and the results that have been obtained at the houses at which he has appeared, it has given such encouragement that it has been decided that it would be a good idea to go after big ones.

President Herk in a circular letter notified all show owners that there would be no acts too big and should succeed in getting one for their show, to submit the name of the act to him and if it is all right they can engage it. The house will share in the expense.

Below is a copy of a circular letter that Mr. Herk sent to all show owners dated Sept. 30:

"DEAR SIR:

"At a meeting of the Board of Directors of the American Circuit, it was deemed advisable that every producer be on the lookout for extra added attractions of extreme merit that in his judgment would be a big asset to his show, and have considerable drawing power.

"Upon your being able to engage such as in your judgment would meet the above-mentioned requirements, submit the name of the act by telegraph to me and I will advise you whether same is acceptable to the circuit, and if so will arrange for the houses to share with you on the expense of the act. Remember there is no act too big or too costly.

"Do this at once and advise.

"Yours very truly,

"AMERICAN BURLESQUE ASSOCIATION.
"By I. H. Herk, President."

AMER. WHEEL GETS "HYP." ACT

Cedora, who has the "Globe of Death" act, has been booked by the American Burlesque Circuit for ten weeks. It opens next Sunday at the Haymarket, Chicago, as an added attraction with the "Bathing Beauties."

LOU LESSER WITH "BO PEEP"

Lou Lesser re-joined the "Little Bo Peep" show in Louisville last week, having recovered his eyesight. He was stricken the week before in Chicago and Eddie Shaffer went on to the show to handle it until Lesser could return. Shaffer returned to New York early last week.

LILLIAN ISABELLE IN VAUDEVILLE

Lillian Isabelle is playing vaudeville with the Alma Neilson Company. They are playing Philadelphia this week at Keith's. Others in the act are Estelle Hamel, Alice Figone, Dan Ely and Dave Rice. Miss Leabelle was with James E. Cooper's "Folly Town" last season.

BURLESQUER'S MOTHER DIES

Mrs. Rose Grenier, mother of Walter La Foye, of the "Bon Ton Girls," died at her home in Boston, September 29. She was 61 years of age at the time of her death. Two other sons survive, Chester and Ernest, who are with the Klaw and Erlanger people in Boston.

SPENCER AT UNION SQUARE

Billy Spencer opened at Kahn's Union Square Monday. Kahn has three comedians this week. Besides Spencer, he has Frank Mackey and Pat White.

AMERICAN WHEEL FILLS BREAK

The American Burlesque Circuit has filled in the three days between Scranton and Schenectady. The shows commencing next week will play Norwich, N. Y., on Monday, Amsterdam, Tuesday, and Gloversville, Wednesday and go into Schenectady the last three days.

This is a trial for four weeks, if these towns pay, they will remain on the circuit.

BABE MULLEN ILL

NEWARK, N. J., Oct. 6.—Babe Mullen was taken ill yesterday with the "Peek-A-Boo" Company playing the Empire, and Grace Wallace jumped into her place doing the soubrette part. She will play the part for the balance of the week. Miss Mullen expects to return to the show at the Casino in Philadelphia next week.

VIC WOLF CLOSES

Vic Wolf closed with Jimmy Coopers' "Beauty Revue" at the Empire, Hoboken, Sunday night. Miss Wolf was featured in the diving act with the show, but the act was cut out before the show came into New York. Miss Wolf remained with the show until last week and appeared in a wrestling specialty.

RECEPTION FOR THE BOGARDS

The Moose Club of Brooklyn, No. 14, tendered Jim and Flo Bogard, also Mae Janese, of the Al Reeves Beauty Show, a theatre party at the Casino, Brooklyn, last Monday night. There were four hundred in the party. A banquet was given to them at a local restaurant after the show.

AKRON HOUSE CLOSES

Akron, O., which has been splitting with Youngstown on the Columbia Circuit, between Pittsburgh and Cleveland, played the last burlesque show last Saturday night, closing with Sam Howe's "Big Show." The shows will lay off that week for the present. Youngstown also closed.

POWERS IS KEITH MANAGER

Jimmy Powers, former manager of the Majestic Theatre, Jersey City, has been appointed manager of Keith's, that city. Powers has been in Louisville and Cleveland at the Keith houses the last few months.

ARTHUR CONRAD'S FATHER DEAD

William Conrad, father of Arthur Conrad, died at the Mt. Sinai Hospital October 1. He was sixty-three years of age at the time of his death. The interment was in Mt. Hebron cemetery.

ALICE LAWLER AT REISENWEBER'S

Alice Lawler, who is with Arthur Pearson's "Bits O' Broadway" is playing at Reisenweber's this week. This show is laying off this week and will open in Baltimore next week.

MARCIA COMPTON CLOSES

Marcia Compton, one of the soubrettes with Al Reeves Beauty Show, has closed with that company. She played her last performance with that company Saturday night.

BURLESQUERS IN VAUDEVILLE

Sedel Bennett and Babe Wellington will open on the Loew time with their sister act October 17 at the Greely Square. They were booked by Ike Weber.

ANNA ARMSTRONG SIGNS

Anna Armstrong joined Charlie Franklyn's "Ting A Ling" company at Williamsport, Pa. She replaced Thelma Ponton.

EDDIE GOLD CLOSES

Eddie Gold has closed with the "Strolling Players." He left the company in Providence.

COL. SHOWS GET PERCENTAGE INCREASE

ALL THEATRES AFFECTED

The extra percentage that was originally arranged for the shows on the Columbia Circuit last summer and then cancelled has been granted.

General Manager Sam A. Scribner notified the show and house owners last week that the scale had gone into effect and that the extra percentage would take effect commencing the opening of the present season.

The show owners will receive a check from house owners for any percentage due them since Labor Day.

This affects every house on the circuit. Some houses will give a straight five or ten per cent on the gross business, in addition to what they have been giving, while others will work on the present scale of 50-50 up to \$5,000 and ten per cent additional on all receipts above that amount.

This will give the producer a chance to get a little money, as the way railroad, transfer and salaries are today and the poor business done so far this season, few have been able to pay anything on their equipment, not alone get by.

A Columbia Circuit show today will have to play to nearly \$5,000 on the week to break even.

REVUE AT BOWDOIN SQUARE

BOSTON, Mass., Oct. 10.—The "Thayer and Sacks Revue of 1921" is playing the Bowdoin Square this week. The show has not laid off since it opened Aug. 29th and has played returned engagements at several places.

In the cast are Mike Sacks, Frank Murray, Bob Alexander, Harry McCann, Melvin Wallace, Miss McDougal, Ruth Elmore, Gertrude St. Clair, Marie Girard and Dave Harris.

After playing around New England they will leave for the Middle West, the latter part of November.

EMPRESS STOCK OPENS

MILWAUKEE, WIS., Oct. 7.—The Empress opened its season here Monday with a new stock company. In the cast are George Adams, Joe Perry, Slim Pennelly, Sam Western, Viola Elliott, May Austin and Ethel Bartlette. There are eighteen girls in the chorus. Frank Cummings is the producer.

LAVENE IS HOTEL MANAGER

BUFFALO, N. Y., Oct. 8.—Nes Lavene is managing the Palace Hotel this city. He managed Rube Bernstein's "Follies of Pleasure" last season, on the American Circuit.

COLLINS AND PILLARD BOOKED

Marty Collins and Jack Pillard have been routed over the Loew Time for forty-two weeks. They opened in Baltimore this week. The act goes to the Coast.

SILK TO BE FEATURED

Frank X. Silk, who is working opposite Frank Hunter in the "Big Jamboree," will be featured next season with one of James E. Cooper's shows on the Columbia Circuit.

KENNEDY WITH "HARVEST TIME"

Will J. Kennedy opens with the "Harvest Time" at Hurlig and Seamon's this week, replacing Jimmy Allman. Allman returns to vaudeville.

"BON TON GIRLS" AT THE COLUMBIA IS CLEVER SHOW

The "Bon Ton Girls" featuring the two clever tramp comedians, John Barry and George Douglas at the Columbia this week, is an excellent comedy offering and a type of show that should appeal to patrons of burlesque houses. It has pretty melodies and the costumes worn by both the lady principals and chorus are a delight to the eye. The scenery and electrical effects are beautiful, bright and of good color.

This show is well fortified with comedy with Barry and Douglas, handling it. The material is also good. Both these boys are doing "tramp" comedy characters, but are using lighter make up than in the past. They are hard workers, amusing chaps and fine dancers. They have even cleaned up in their clothes, wearing suits that are nicer to look at, showing that they do not have to depend upon clothes or make up to get laughs. They are good tumblers and take a number of falls during the show. They work well together.

Walter La Foye proved himself a very capable straight man. He is a forcible and aggressive worker and reads his lines well. He has a good singing and talking voice and is a well groomed young man.

Earl Gates who has been out of burlesque for several seasons is with this show. He is a classy looking chap and a corking good dancing juvenile. He leads several numbers in the show and always gives a good account of himself.

Collette Batiste, a prima donna who has a voice that is both pleasing and powerful, rendered her numbers most successfully. Miss Batiste is a most attractive brunette of unusual charm, who not alone can sing but knows how to read lines and work in the scenes. Her costumes are stunning and she wears gowns that suit her style of beauty.

Marie Gates, a very pretty young lady is the ingenue. Miss Gates dances gracefully and gets her numbers over fine. She has a pleasing personality and makes up well. The dresses she wears are very pretty.

Lou Barry is in several of the scenes and attracts attention. She also has several numbers that go over well. She looks pretty in the dresses she appeared in.

Carl Freed, a new comer, is in a number of the scenes and takes care of himself nicely. He shines out however in his specialty.

Almee, Babe and Belle Bernard have small parts all through the show and do very nicely. They too stand out in their specialty late in the show.

There are pretty girls in the chorus who have been expensively costumed.

The opening of the "Bon Tons" is different than any show I've ever seen at the Columbia. The chorus is not in at the opening; it appears ten minutes later. The curtain goes up on a bed room scene. Barry and Douglas have the room, they are hounded by bill collectors and even by the landlady for money. They manage to stall them all off by the use of a telephone, which had been disconnected on account of non-payment of the bill. This of course was not known by the collectors. By a lot of "bull" the comedians were successful in getting rid of them and sending them away satisfied. There is a lot of comedy crowded into this scene and the comedians had no trouble getting it over. Barry and Douglas make their entrance and go right into a song and dance.

Lou Barry and Marie Gates, assisted by Barry and Douglas, offer a singing and dancing specialty that more than pleased. The "bank" scene was another good laughing offering. Douglas, Barry, La Foye, Gates and Freed are in it.

The "burglar" bit is amusing the way it is carried out by Barry, Douglas and Freed. Barry's recitations easily caught on in the "Happyland" scene. They are witty and he delivers them well.

La Foye and Miss Batiste in a duet sang, "In My Old Kentucky Home" cleverly and the audience liked their offering.

The producer injected many comedy scenes in the "Happyland" scene and the comedians had no trouble getting them over.

Barry and Douglas kinder put a stop to things for awhile after they offered an eccentric dancing act. They like dancing at this house and were delighted with the way these boys danced.

In the "dock" scene the comedy still held up. Douglas and Barry taking care of that part of it. La Foye, Gates and the Misses Batiste, Barry, Gates, and Almee Bernard assisted.

Earl Gates and Marie Gates were appreciated for their dancing in the "Old Fashion Sweetheart" number with the chorus.

Freed put up a clever specialty with his musical spoons. He was compelled to give several encores. It's an act different to any in burlesque.

Barry, Douglas and La Foye scored well with their musical and singing specialty.

The "rehearsal" scene afforded much amusement with Douglas, La Foye and Miss Batiste doing the acting and Barry as the audience.

(Continued on page 24)

SHOW REVIEWS

"LILIES OF FIELD" WITH MARIE DORO IS CLEVER VEHICLE

"LILIES OF THE FIELD," a play in three acts by William J. Hurlbut, presented by the Garrick Productions, Inc., at the Klaw Theatre on October 4, 1921.

CAST

Suki.....Y. Nimura
Nettie.....Gertrude Clemens
Maisie Lee.....Josephine Drake
Florette Ellwood.....Alison Shipworth
Doris Carter.....Pauline Garon
Walter Harker.....Roy Walling
Gertrude Alinee.....Cora Witherspoon
Amy Van Epps.....Evelyn Duncan
Mildred Harker.....Marie Doro
A. Manicurist.....Alice Cavanaugh
Pink Courtney.....Florence Flynn
Lewis Willing.....Norman Trevor
Jas. Overstreet.....J. Cleoney Mathews
Louise.....Dorothy Day
Rose.....Elfin Finn
A Private Detective.....Dan Day

Once more we have with us the gold hunters who are the evolution of the harlots of the former red light districts. Once again we have a play which we can forbid our daughters and sisters to visit. The outpouring of this sort of play this season must be the results of what the Freudians call "the sex-complex."

If all New York's gold digging sirens are really as clever and witty as those shown by Mr. Hurlbut in "Lilies of the Field," we see some reason for their attraction for rich married men.

So long as the racy dialogue supplied by the author is indulged in by the well kept dearies who ride their limousines over the easiest way the play is amusing. But when the plot is in process of unfoldment it is a different matter altogether. A number of the spectators indulged in audible snickers during the most "emotional" moments—for which they are hardly to blame.

Discovered by her husband with another man, amorously inclined towards her, the heroine, ably played by Marie Doro, is wrongfully accused of unfaithfulness, and deserted by her husband, who takes with him their child.

Persuaded by a friendly harlot who occupies an apartment in the same house, the heroine allows her husband to get a divorce from her. She then gives herself to the millionaire who pleads with her to live with him, but only after the news arrives that her child has died in Europe. Then she finds out that her child is still alive—that the report was false. She then persuades her lover to marry her and he buys off her former husband so that she may have the child.

In the role of the talkative, diamond-wearing friendly harlot, Maisie, Josephine Drake's performance is about the best in the play. Norman Trevor has very little to do, and does that well. The playing of the rest of the company was fairly good.

REVUE CIRCUIT FORMING

Joe Mann, of the Ritz Producing Company, is to leave for a tour, going as far west as Kansas City, Mo., to finish arranging his revue circuit, which embraces ten of the largest cities of the country, and Canada. Mr. Mann will issue contracts for forty weeks, the revue playing four weeks in each city.

MANY AIDED BY ACTORS' FUND

The first meeting of the Trustees of the Actors' Fund held last Thursday disclosed the fact that during the month of September an average of 158 persons were afforded relief. Of this number 54 are being cared for in hospitals while 30 are old and enfeebled actors and actresses living at the Home on Staten Island.

NEW OFFICES FOR ALTON CO.

The Alton Play Bureau, formerly located in the Longacre building, at 1476 Broadway, has moved its offices further uptown, and is now settled at 3 West 47th street.

"THE LOVE LETTER" AT THE GLOBE IS FINE MUSICAL COMEDY

"THE LOVE LETTER," a musical comedy with book and lyrics by William LeBaron, music by Victor Jacobi. Based on Franz Molnar's "The Phantom Rival." Produced at the Globe Theatre, Tuesday night October 4.

CAST

Michael.....Townsend Ahern
Julien.....Henry White
Head Waiter.....Charles Lawrence
Eugene Bernard.....Will West
Countess Irma.....Marjorie Gateson
Miriam Charlot.....Carolyn Thomson
Madame Charlot.....Katherine Stewart
Richard Kolnar.....Fred Astaire
Aline Moray.....Adele Astaire
Phillip Delma.....John Charles Thomas
Walter.....Elliott Roth
Bus Boy.....Roger Davis
Marie.....Alice Brady
Gina.....Irma Irving
Zena.....Dorothy Irving
Betty Parker.....Jane Carroll
Ambassador.....Tom Fitzpatrick

Charles Dillingham sets a high standard in his newest production, "The Love Letter," with John Charles Thomas in the leading role, whose golden voice was heard amidst frequent applause all through the evening. For the lighter numbers with dance accompaniment, Fred and Adele Astaire gave a graceful and clever performance. There were also Carolyn Thomson and Marjorie Gateson, who helped to bring out the fine musical qualities of the Jacobi score. Will West and Rathbourne Stewart transmitted the humorous dialogue that Mr. LeBaron put into the piece, and everywhere was present the touch of Dillingham which gave the production an air of inimitable charm and lavishness.

It may be recalled that the Molnar play was presented here some time ago by David Belasco under the title of "The Wolf," with Leo Dietrichstein in the leading role, which is varied and requires considerable change of costume and character.

In the operetta Mr. Thomas appeared in no less than five different characters, but regardless of his disguise his voice was never in doubt for a moment. The book follows the original dream plot of the play in that the vision being suggested by the love letter in which the hero promises to return, and no matter whether as a victorious soldier, a distinguished statesman, a famous singer or servant, he will claim Miriam as his bride. Mr. Thomas of course is the hero, and Miss Thomson is the girl of the love letter.

Everything in the play was fine and to dwell on the merits of the performers would need mention of all in the cast, including the ensemble. Joseph Urban provided some attractive imaginative sets, all of which are beautiful. The chorus showed the result of the excellent schooling of Edward Royce and performed with finished ease the engaging number allotted to them.

On the whole the show is evenly balanced, and the general standard far ahead of the average musical comedy show of the prevailing type, for Mr. Dillingham has provided a production and a cast that was able to do justice to the rich Jacobi score.

LADA REORGANIZING ORCHESTRA

Anton Lada is reorganizing his "Original Georgia Five," and will open at the Pre-Catelan October 16. The Five broke up about a year ago and a combination belonging to Mr. Lada has been using their name. In addition to playing to the Catelan they have contracts to make records for a large concern. The original five are Anton Lada, Al Nunez, Joe Cawley, Carl Burger and Chas. Panely, and have to their record a thirty-two-week run on the Keith and Orpheum Circuit.

BOSTON TO SEE ENGLISH PLAYS

Boston, Oct. 10.—Two more English plays will soon be given their first American performances at the Copley Square. They are "The Voysey Inheritance," by Granville Barker and "The Times."

ORCHESTRA NEWS

WALTZES IN DEMAND

Despite the fact that there are comparatively few new waltz compositions issued, there continues to be a decided demand for them, especially among the patrons of the dance resorts. In this connection the following was printed in one of the New York dailies:

N. L. Chetty, who lives at Rye, writes: "I wish you would ask round the towners to ask for more waltzes when they go dancing. We go to New York to dances twice each week and when we want a waltz we must ask for it. The orchestras do not play them unless they are requested. Now, I'm just a plain business man who enjoys dancing, and there must be a great many others like me who do not object to the modern dances, but who prefer the waltz. Also, the waltz music lives longer than the fox trot music, because it is more beautiful. If others ask for the waltz more often it will soon become popular again."

The Maurice Richmond Co., with the new waltz "Mello-Cello" are meeting this demand and the number is enjoying much popularity.

MILLS SIGNS FRANK GREY

Jack Mills has signed contracts with Frank H. Grey, concert music writer, who has had many of his works featured at Aeolian Hall, to compose the music for lyrics written by C. S. Montayne. The first numbers that the team will turn out are, "Little House of Dreams," "Little Kisses," and "Creole Love Days," which will be published by Mills in the form of semi-classic editions.

REISMAN FOR BDWY. SHOW

The Leo F. Reisman Orchestra, which has been signed by Charles Dillingham for his coming production of "Good Morning, Dearie," has also been engaged to play at the Ritz-Carlton Hotel this Winter. The Reisman orchestra comes from Boston, where it has been featured at the Hotel Brunswick for the past three years.

CHICAGO SYMPHONY OPENS

CHICAGO, Ill., Oct. 10.—The Chicago Symphony Orchestra, Frederick Stock, conductor, will open its thirty-first season with a pair of concerts at Orchestra Hall next Friday afternoon and Saturday evening. Numerous concerts will be given at Orchestra Hall the balance of this month.

BLOEDON IN NEW JOB

B. L. Bloedon, formerly of M. Whitmark & Son's mechanical department, is now with Van Alstyne & Curtis in a similar capacity. Billy Thompson, of the Chicago office of Van Alstyne & Curtis, is now in their Eastern office, and is working on their new number.

NOYES FORMS NEW ONE

William H. Noyes has organized a new seven-piece combination known as Noyes' Dance Orchestra, with headquarters at Mystic, Conn. Mr. Noyes is violinist and leader, and will make a specialty of playing at dances, etc.

MUNAFO AT THE BLUE BIRD

Feliz Munafa, formerly musical director at Shanley's, is now acting in similar capacity at the Blue Bird Restaurant in West 42nd street.

YERKE AT THE CAPRICE

Yerke's Happy Six Orchestra opened at the Dance Caprice, Brooklyn, replacing Vincent Lopez and orchestra, who closed there recently.

WHITEMAN AT PALACE

Paul Whiteman and his orchestra this week are at the Palace Theatre and are scoring one of the hits of the big bill. They are also at the Palais Royal.

CHANGE IN SYNCHRONIZED SCORES

The Synchronized Scenario Music Company of Chicago has made a radical change in its policy. They claim that it is not the orchestra, but the pianist and organist that needs the Synchronized Music Scores most, and, starting with the "Old Nest," will publish the scores for piano and organ only. Fermin Swinnen, organist of the Rivoli Theatre, New York City, will supervise the work, and the preparation of the new Synchronized Scores, and will personally do all the registration work for the organ.

MILLS RELEASES FILM SONG

Jack Mills, Inc., has released a new song "Why Girls Leave Home," after the movie of the same name, and it is being sung in conjunction with the picture which is booked for nearly all of the Keith houses. Another new number by the same firm is a novelty song by Chris Smith, writer of "Dark Town Strutter's Ball," entitled, "The Missing Link."

WELLS IS ORCHESTRA DEPT MGR.

Hal Wells is now in charge of the band and orchestra department of the Broadway Music Corporation, succeeding Ted Baran. Mr. Wells has been in the department since the first of the year and among other things is well known to many musicians all over the country as the writer of the unique directions on the covers of the orchestrations that the Broadway firm makes a specialty of.

PRESTON WITH ORPHEUM

SAN FRANCISCO, Oct. 10.—Oscar N. Preston has been engaged on the Orpheum management as assistant musical director to Raymond Bone, the orchestra leader. He succeeds Claude M. Sweeten, who was appointed leader of the Oakland Orpheum Orchestra when the theatre opened this season.

LOPEZ ON WEEK'S TOUR

Vincent Lopez and his Kings of Harmony are touring the Atlantic coast for a week's tour, playing the large dance pavilions and having special nights at many of the well known dancing resorts. This orchestra is featuring "Sweetheart," a fox trot published by Leo Feist, Inc.

SEVENTY WANT TO JOIN

The next regular meeting of the Society of Composers, Authors and Publishers will take place next week and more than seventy applications of composers, writers and publishers for membership will be passed on. The quarterly dividend will also be declared.

MILLS RELEASES NEW ONE

Jack Mills, Inc., has released a new comedy rag song by Halsey Mohr and Billy Tracy entitled, "I'll Be Glad to Get Back To My Old Home Town." Several big acts who have tried the song have made favorable reports regarding its reception.

DE LAMARTER TO CONDUCT

CHICAGO, Ill., Oct. 10.—Eric DeLamarter, assistant conductor of the Chicago Symphony Orchestra, will be the conductor of a small concert orchestra with a membership drawn from symphony organizations.

GREEN IS SALES MANAGER

CHICAGO, Ill., Oct. 3.—Mort Green has been appointed western sales manager for the Fred Fisher Music Company. Green will co-operate with Willie Pierce, who is in charge of western territory.

STEVENS AT ROSE GARDEN

Lester Stevens' Golden Gate Orchestra have opened their engagement at the Rose Garden. They expect to be engaged there for the rest of the season.

B. F. KEITH VAUDE. EX.

NEW YORK CITY

Palace—Irene Bordon—Bobby Pandur & Co.—Rolle & Royce—Billy Glason—Cecile Fashion Plate—Bert Fitzgibbons—Charles Chaplin Picture.
 Riverside—Three Regals—Ruth Budd—Clara Howard—Sophie Tucker—Dufor Boys—Claude & Fannie Usher—La Bernicia.
 51st Street—Ray Raymond & Melody Chalmers—Solly Ward & Co.—Arthur West—Lillian Gowne—Ballot Four.
 Royal—Sharkey, Roth & Witt—Richard Kean & Co.—Craig Campbell—Parlor, Bedroom & Bath—Princeton & Watson—Eddie Leonard.
 Broadway—Long Tack Sam—Vernon—Geo. Jessell Revue—Burke & Durkin.
 Coliseum—Dunbar & Turner—The Sirens—International Dancers—Pearson, Newport & Pearson.
 Jefferson—Credon & Davis—Owen McGivney—Van Cleave & Pate—Dunbar & Turner.
 Fordham (First Half)—J. Morton—Minetti & Sidell—Elsa Ryan & Co.—Pearson, Newport & Pearson—Tracey & McBride. (Second Half)—J. Morton—Archer & Belford—Credon & Davis—Claudia Coleman.
 Regent (First Half)—Lewis & Norton—Sig. Friscoe—Donovan & Lee. (Second Half)—Herschel Henlers—Minetti & Sidell.

BROOKLYN

Orpheum—Clinton & Rooney—Raymond, Bond & Co.—Ben Welch—Burns & Freda—Valeska Suratt & Co.—Ruth Royce.
 Bushwick—Roy & Arthur—Miller & Capman—Newell & Most—A Dress Rehearsal—Fenton & Fields—Arman Kaliz Co.
 Flatbush—Cressy & Dayne—J. & J. Kaufman.
 Boro Park (First Half)—Archer & Belford—Emily Darrell—Herschel Henlere. (Second Half)—Donovan & Lee—Sig. Friscoe—Edith Clasper & Boys.
 Far Rockaway—Owen McGivney.

BOSTON

Fisher & Gilmore—Joe Darcey—Wm. & Joe Mandel—Patricia—Franklyn Ardell—Frances Pritchard Co.

BUFFALO

Althea Lucas—Johnny Burke—Fritz Scheff—Val & Ernie Stanton.

BALTIMORE

Maryland—Geo. McFarlane—L. & J. Archer—The Flivertons—Tommy Lyman & Co.—Ruby Norton & Co.

CLEVELAND

Hippodrome—B. A. Rolfe's Revue—Seven Bracks—Frank Browne—Frank Wilcox & Co.

COLUMBUS

Keith's—Arthur Barat—Scotch Lads & Lassies—Alexander Bros. & Evelyn—Corradini's Animals—Pressler & Klais—Joe Cook—Jed Dooley & Co.

CINCINNATI

Keith's—Dancing Kennedy's—Dummies—Profferting—Millcent Mower—Eddie Ross.

DETROIT

Temple—Handers & Millis—Brent Hayes—Chas. Withers & Co.—Jack McGowan—Aeroplane Girls—Powers & Wallace.

ERIE

Colonial—Two Stewards—Martha Pryor—Wyllie & Hartman—Elly—Walsh & Edwards—Ayres & Winthrop.

GRAND RAPIDS

Empress—Larimer & Hudson—Martin & Moore—Eddie Foy & Family—Meehan's Dogs—Dooley & Sales—Old Time Darkies—Peggy Carhart.

HAMILTON

Lyric—Dancing McDonalds—Bob & Peggy Valentine—Wilson Aubrey Trio—Charles Olcott & Mary Ann—Juvenility.

INDIANAPOLIS

Keith's—Adolphus & Co.—Olson & Johnson—Russell & Devitt—Sully & Houghton—D. D. H.

JOHNSTOWN

Majestic—Barron & Edwards—Branson & Renne.

LOWELL

Keith's—Hope Eden—Paul Levan & Miller—Archeless & Venus—Joe Armstrong—Jean Granese & Co.—Fred & Marjorie Dale—Carlton & Tate.

LOUISVILLE

Mary Anderson's—Camilla's Birds—Franklin Charles & Co.—Doree's Operadance—McFarlane & Palace—Edwin George—Harry Jolson.

MONTREAL

Princess—Therese & Willie—Cates Bros.—McLellan & Carson—Sally Fisher & Co.—Jim & Betty Morgan—Watson Sisters—Joe Towle—Eight Blue Demons.

PROVIDENCE

Keith's—Sherwin Kelly—Kirby, Quinn & Anger—Burt & Rosedale—Vincent O'Donnell—Henry Santrey & Band—H. & A. Seymour—Royal Gascones.

PORTLAND

Keith's—Paul Decker & Co.—Jack Lavere—Ann Gray—Primrose Three—Mason & Gwynne—Bert & Lottie Walton.

PITTSBURGH

Davis—Furman & Nash—Bert Baker & Co.—Bill Robinson—McDonald Trio—Mrs. E. Hathaway—Turnhill.
 Sheridan Square—Farrell Taylor & Co.—Jean & White—Jos. M. Regan & Co.

PHILADELPHIA

Keith's—Young & Wheeler—J. & N. Oims—Edith Tallaferra & Co.—Hamilton & Barnes—Bert Errol—Daphne Pollard—Bobbe & Nelson—Reynold & Donagan.

QUEBEC

Auditorium—James & Etta Mitchell—McManus & McNulty—Hanako Japs—Wheeler & Potter—Artistic Treat.

VAUDEVILLE BILLS

For Next Week

ROCHESTER

Temple—Bevan & Flint—Kane & Herman—Pierce & Goff—Lady Alice's Pets—Lidell & Gibson—Courtney Sisters & B.

SYRACUSE

Keith's—Alan Rogers & Leonora Allen—Leo Beers—Joannys—Three Lendons.

TORONTO

Shea's—Ruth Howell Duo—Billy & Eddie Gorman—Langford & Fredericks—Blanche & Jim Creighton—Glenn & Jenkins—Josephine Victor & Co.—Jim McWilliams—La Pilarica Trio.

Hippodrome—Raymond Wilbert—Walsh & Edwards—Hamlin & Mack—Four of Us.

TOLEDO

Keith's—Daly Mack & Daly—Seed & Austin—Cook & Oatman—Valda & Co.—Taylor Howard & Them—Spencer & Williams.

WASHINGTON

Keith's—Marcelle Fallet—Harry Carroll & Co.—Imhoff, Conn & Coriane—Ivan Bankoff Co.—John Steel.

YOUNGSTOWN

Hippodrome—Hazel Burke & Co.—Dalla Walke—Musical—Bilber & North—Doris Duncan—Reddington & Grant.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Dave Harris & Band—Summertime—Lydell & Macy—Wilfred Clarke & Co.—Walter C. Kelly—Mullen & Stanley—Leo Zarrell Duo—Jordan Girls—Geo. Yeoman—Booth & Nina—Sylvia Clark.

State Lake—Joe Browning—Tempest & Sunshine—Fred Bower & Co.—Beth Beri & Co.—Worben Bros.—Rodero & Marconi—Demarest & Collet—Sawing a Woman in Half (H. Goldin).

Majestic—Juliet—Wm. H. Crane & Co.—J. Rosamond Johnson—Kranz & White—Vaughn, Comfort & Co.—Davis & Darnell—Dillon & Parker—Josephson's Icelanders—Jack Benny—Seals—Marion Harris.

DENVER

Orpheum—Julian Eltinge—Edith Clifford—Nanon Welsh & Co.—Frank Wilson—Sheldon Brooks—Clifford Wayne & Co.—Countess Malden.

DULUTH

Orpheum—Ritta & Knappe—Jack Joyce—Marshall Montgomery—Mary Haynes—Kitty Doner & Co.—Kramer & Boyle.

DES MOINES

Orpheum—Samsted & Marion—Frank & Milt Britton—Norton & Nicholson—Sandy—Gus. Edwards Revue—Jack Inglis.

EDMONTON AND CALGARY

Orpheum—Young & April—Ed. Morton—Billy Arlington—William Ebs—Lee Kids—Avey & O'Neil—Kara.

KANSAS CITY

Orpheum—Dave Sapirstein—Laura Pierpont—Carson & Willard—Ona Munson—Frawley & Louise—Four Lamys.

LINCOLN

Orpheum—Sarah Padden & Co.—Mehlinger & Meyers—Gibson & Connell—Frank Farron—Grant & Wallace—Margaret Calvert.

LOS ANGELES

Orpheum—Bushman & Bayne—Sammy Lee & Friends—Quixey Four—The Sharrocks—Gautier's Bricklayers—Millard & Marlin—Highlowbrow—Toney Grey & Co.

MILWAUKEE

Palace—Bekefi Danger—Keno Keyes & Melrose—Nippon Duo—Palermos Circus.

Majestic—Billy Van & Corbett—Joe Howard Revue—Sidney Grant—Bailey & Cowan—May Wirth—Dorothy Jordan—Frank Gaby—Sultan.

MINNEAPOLIS

Orpheum—Ben Bever—Vera Berlin—Stone & Hayes—Santos & Hayes—Brown & O'Donnell—Van Horn & Inez.

Hennepin—Francis & Kennedy—Lyon & Yosco—Al Raymond—Mary Hayes—Sylvia Loyal & Co.

MEMPHIS

Orpheum—"Flashes"—Gene Green—Melville & Rule—Nihla—Larry Comer—Garcinetti Bros.—Harry Holman.

NEW ORLEANS

Orpheum—Trixie Friganza—Trip to Hithard—Tom Patricia & Co.—Lamont Trio—Winton Bros.—E. F. Hawley & Co.—Prelle.

OAKLAND

Orpheum—Carlyle Blackwell—Aileen Stanley—Bowers—Walters & Crocker—Adler & Dunbar—Hughes Musical Duo—Wallace Galvin.

OMAHA

Orpheum—Clairmont Bros.—Jean Barrios—Scallion—Deno & Scanlon—Flannigan & Morrison—Tarzan—Mantell & Co.

PORTLAND

Orpheum—Pearl Regay & Bro.—Jack Rose—Gautier's Toy Shop—Margaret Ford—Dooley & Storey—The Van Cellos—Swift & Kelly.

ST. PAUL

Orpheum—Tom Wise & Co.—Bronson & Baldwin—Wanner & Palmer—Lady Tsen Mei—Galletti Monks—Moody & Duncan—Milt Collins.

SILOU CITY

Orpheum—Watstika & Understudy—Willie Hale & Bro.—Dugan & Raymond—Ford & Cunningham—Al & F. Stedman—Tim. & Kitty O'Meara—Butler & Parker—Jean Adair & Co.—Ed. Janis Revue—Zuhn & Dreis—Four Camerons—Mattylee Liptard.

SEATTLE

Orpheum—Grace Nelson—Schichtls Mannikin—Indoor Sports—Adams & Griffith—Moran & Mack—Danse Fantasies—East & West—Whiting & Burt.

SACRAMENTO AND FRESNO

Orpheum—Wood & Wyde—McKay & Ardine—Neal Abel—Bennett Sisters—Carlton & Ballew—Juggling Nelsons.

SALT LAKE CITY

Orpheum—Wilbur Mack & Co.—Watts & Hawley—Henry & Moore—York & King—Clifford Wayne Co.—Taxie—Barbette—Riggs & Witchele.

SAN FRANCISCO

Orpheum—Helen Keller—Bob La Salle—Geo. & May Le Fevre—Mel Klee—The Gellis—Marjorie Barrack Belevue—Harry Conley & Co.—The Casinos.

ST. LOUIS

Orpheum—Blossom Seelye—Chic Sale—Jay Velle & Co.—Vernon Stiles—Sam Mann & Co.—Stagpole & Spier—Homer Rosaline.

Rialto—Gygi & Vadle—Kellam & O'Dare—Klitter & Reaney—Rosa King Trio—Flanders & Butler.

VANCOUVER

Orpheum—Corine Tilton Revue—Anderson & Graves—Bob Hall—Michon Bros.—Clifford & Johnson—Follis Girls—Anderson & Yvel.

WINNIPEG

Orpheum—Vera Gordon & Co.—Joe Bennett—Tony & Norman—Chas. Harrison Co.—Robbie Gordone—The Rios.

F. F. PROCTOR

Week of Oct. 10, 1921

NEW YORK CITY

Fifth Ave. (First Half)—Jeannette Kean Co.—Eddie Foyer Co.—Lewis & Morton—Harry Delf—Parlor, Bedroom & Bath—Rosson Midgits. (Second Half)—Musical Hunters—Walter Fisher Co.—Jack Norworth—Tuck & Claire.

125th St. (First Half)—Burt Stoddard—Pan. Am. Four—Toyland Follies—Francis Bell & Boys—Walter Fisher Co.—Cunningham & Bennett. (Second Half)—Nat Nazario Co.—Alva Lloyd—Ford & Adelle—Tom & Dolly Ward.

23d St. (First Half)—Neapolitan Duo—Adler & Dunbar—Nat Nazario Co.—Merlin—Conroy & Gates. (Second Half)—Beagay & Claus—Chas. Henry's Pets—Alice Hamilton—Pan Am. Four—Royal Gascones—Francis Bell Boys.

58th St. (First Half)—Burke & Durkin—Cushman & Dare—Greenlee & Drayton—Louis & Hart—Otto & Nelson—Isabelle Darmond—Mrs. G. Hughes Co. (Second Half)—Arthur Whitelaw—Geo. & R. Perry—Carl & Inez—Faynes—Manuel Roman—Dance Impressions—Stephens & Hollister—Trennell Three.

ALBANY

(First Half)—Lord & Fuller—John McGowan—Muller & Anthony—Harry Kahne—Babecek & Dolly—Nakas Japs. (Second Half)—Bob & Tip—Clark & Beehan—Frank Ward—Janet of France—Healey & Cross—B. A. Rolfe Co.

ELIZABETH

(First Half)—Francis & DeMar—Grace Huff & Co.—Emily Darrell—Klug & Irwin. (Second Half)—Clown Seal—Oliver & Nerritt—Newell & Most—Polly & Oz—Holdsworth.

MT. VERNON

(First Half)—Ward Bros.—Mabel McCane Co.—Bobby O'Neil Co.—Ioleen—Harry Lester Mason—Tuck & Claire. (Second Half)—Geo. Nash & Co.—Leighner & Alex. Revue—Rosson Midgits.

NEWARK

(First Half)—Rubeyville—Ryan & Ryan—Joe Reilly's Co.—Edwards' Oddities—Anger & Packer—St. Claire Twins—Leighner & Alexander—Lonke & Mitchell—Lols & Bennett. (Second Half)—Ward Bros.—Credon & Davis—Mabel Cane Co.—Sid Gordon—Parlor, Bedroom & Bath.

SCHENECTADY

(First Half)—Three Dixie Boys—H. & G. Ellsworth—Telephone Tangle—Pietro—Lee Ross Co. (Second Half)—Paul Nolan Co.—Shapiro & Jordan—Henry B. Toomer Co.—Ning Kee Four—Melody Sextette.

TROY

(First Half)—Bob & Tip—Clark & Beehan—Frank Ward—Janet of France—Healey & Cross—B. A. Rolfe Co. (Second Half)—Lord & Fuller—John McGowan—Miller & Anthony—Harry Kahne—Babecek & Dolly—Nakas Japs.

YONKERS

(First Half)—Arthur Whitelaw—Walsh & Reed—Stephens & Hollister—Ashley & Downey—Rosie Rooney—Alice DeGarmo. (Second Half)—Burke & Durkin—Lois Hart—Greenlee & Drayton—Tom & Adelle Leo—Mrs. G. Hughes Co.

B. F. KEITH VAUDE. EX.

Week of Oct. 10, 1921

NEW YORK CITY

Harlem Opera House (First Half)—Nore & Belman—Credon & Davis—Ethel McDonough—Follette's Monkeys—Comebacks. (Second Half)—St. Claire Twins—Merriman Girls.

ALBANY

(First Half)—Hoen & Dupree—Rucker & Winifred—Rothborne Four—Stan Stanley Co.—Morton Jewell Co. (Second Half)—Marie Hart & Co.—Brennan & Rule—Anderson & Burt—Barrett & Cincen—Haveman's Animals.

ALTOONA

(First Half)—Blue Cloud & Winona—Murray Girls—Murray Kissen Co.—Fred Elliott—Five Musiters. (Second Half)—Spoon & Parsons—Harry Hayden Co.—Barren & Edwards—Heath & Sperling—Chas. Ahern Troupe.

Chief Blue Cloud Princess Winona

Direction—LEW GOLDER

OCT. 10-12 ORPHEUM, ALTOONA, PA.
 13-15 MAJESTIC, HARRISBURG

BROCKTON

(First Half)—Ladora & Beckman—Mason & Gwyne—Williams & M. Rogers—Holmes & Levere. (Second Half)—Bolger Bros.—Lowry & Prince—McCoy & Walton—Paul Levan & Miller.

BANGOR

(First Half)—Dell & Glass—Tom Loneragan—Kinkaid & Kinkaid—Jean Southern—Diamond & Brown—Lipsig—Dupree & Dupree. (Second Half)—Clifford & Jordan—Miner & Evans—Oliver & Oip—Vincent & McDermott—Robert Reilly Co.—Betty Washington—Robinson's Baboons.

BRISTOL

Tenny & Allen—Neiman & Smith.

BINGHAMTON

(First Half)—Rond & Galloway—McCarthy & Gale—Fisher & Hurst—Leo Haley—Middleton & Spellmeyer—Hazel Crosby—Josephine Amoros Co. (Second Half)—Arthur Turelly—Mathews & Blakeney—Doyle & Cavanaugh—Lee Ross & Blimbo Girls—Five Chaplins.

BOSTON

Boston—Stuart & Harris—Levey O'Connor—Arthur West—C. Marion Cleveland—Frank & T. Sabini.

Howard—Frieds & Fink—Worben Bros.—Williams & Taylor.

Scolley Square—Evans & Massart—Wild & Hills—Royal Venetian Five—Al H. Wilson—Fantino Sisters.

Washington Street—Fifer Bros. & Gille—Brown & Spencer—June Ines Co.—Monarch Comedy Four—Archie & G. Falls.

CLARKSBURG

(First Half)—Walman—Montee & Gratton—Margaret Padula—Breen Family. (Second Half)—Ecko & Kyno—Ned Springfield—Mullen & Francis—Five Kirksmith Sisters.

CHESTER

(First Half)—Jack Hanley—Bonie & Bennett—Hampton & Blake—Brownlee's Rubie Band. (Second Half)—Hugh O'Donnell Co.—Shea & Hewitt—Primrose Senon Co.—Lewis & Dody.

CANTON

Wild & Brooke—Bud & J. J. Grey—Maurice Samuels Co.—Rudell & Dunigan—Jay Raymond—Long Tack Sam Co.

CAMBRIDGE

(First Half)—Geo. Akron—Bolger Bros.—Vincent McDermott—Wilkins & Wilkins—Potter Hartrell. (Second Half)—Grace Leonard—Manning & Lee—Roger Grey Co.—Jas. J. Morton—Lucardo Bros.

EASTON

(First Half)—Marie Hart & Co.—Brennan & Hart—Anderson & Burt—Barret & Cuneen—Hayman's Animals. (Second Half)—Hoen & Dupree—Rucker & Winifred—Rothborne Four—Stan Stanley Co.—Morton Jewell Co.

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Greatest Vocal Range in World

HELENA

GENE HUGHES, Palace Theatre Bldg.

ELMIRA

(First Half)—Arthur Turelly—Doyle & Cavanaugh—Big City Four—Five Chaplins. (Second Half)—McCarthy & Gale—Middleton & Spellmeyer—Hazel Crosby—Josephine Amoros Co.

FITCHBURG

(First Half)—Elvera Sisters—Ronch McCuroy—Perone & Oliver—Roger Grey Co.—Mala Bart Co. (Second Half)—Vissar Co.—Berger & Bloom—Thos. J. Ryan Co.—Anthony & Arnold—Potter Hartwell.

GLOVERSVILLE

Kay Quinn—Howard & Ross—Leo Haley—Kirby, Quinn & Angar.

GREENSBURG

(First Half)—Neil & E. Gilbert—Courtney & Irwin—Rule & O'Brien—Klass & Brilliant. (Second Half)—Crisp Sisters Co.—Stevens & King—M. Padula—Ray & N. Shannon.

HAZELTON

(First Half)—Morak Sisters—Rappi—Stanley & Wilson Sisters—Knox & Inman. (Second Half)—Dave Windle—Chas. Keating Co.—Young & Wheeler—Esther Trio.

HOLYOKE

Weston & Marlon—Lowry & Prince—Four Entertainers.

HALIFAX

(First Half)—Helen Miller—Geo. P. Wilson—Ed. & E. Redding—McManus & McNulty—Seymour's Family. (Second Half)—O'Connor & McCormack—Countess Verona—Tom Kelly—Bell & Eva.

HARRISBURG

(First Half)—Spoon & Parsons—Barron & Edwards—Harry Hayden Co.—Heath & Sperling—Chas. Ahern Troupe. (Second Half)—Blue Cloud & Winona—Murray Girls—Murray Kissen Co.—Fred Elliott—Five Musiters.

(Continued on page 25)

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AND GIRLS

Playing B. F. Keith Circuit

Kelly and Johnson

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THE LOEW CIRCUIT

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NAIDEMOC**

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Comedian
"It's Your Mother"

ERNIE MACK

WITH
FRANK FINNEY
REVUE

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JOE STANLEY

WITH
TOM SULLIVAN'S
MONTE CARLO
GIRLS

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IN BURLESQUE
BUT
NOT A NEW
STRAIGHT MAN

JOE FORTE

WITH
JACK SINGER'S
OWN SHOW

PRIMA
DONNA
AND DOING
NICELY
THANK YOU

RUTH OSBORNE

WITH
JIMMY
COOPER'S
BEAUTY
REVIEW

WITH
TOM
SULLIVAN'S
MONTE
CARLO
GIRLS

GRACE GOODALE

Thanks to
Grace
Goodale

PRIMA DONNA
Direction
IKE WEBER

ALTHEA BARNES

WITH
CHAS. WALDRON'S
FRANK
FINNEY
REVUE

PRIMA
DONNA

JULIA DE CAMERON

WITH
BARNEY
GERARD'S
"FOLLIES OF
THE DAY"

WAIT—WHO—ME—NO—YES—WITH

HARRY
STROUSE'S
PELL MELL
SEASONS
1921-22-23-24

CHAS. COUNTRY

THANKS TO
SAMMY
SPEARS
AND
RAE ROTH

AFTER 4
YEARS
IN
MUSICAL
COMEDY

JACK H. ALTON

BACK IN
BURLESQUE
WITH
"GROWN UP
BABIES"

HEBREW
COMEDIAN

HARRY EVANSON

WITH
JOE AND FRANK
LEVITT'S
"SOME SHOW"
SEASON 1921-1922

JEAN BEDINI'S
INGENUE

VIOLET "PIERRETTE" GASNIER

"PEEK-A-BOO"
SEASON 1921-22

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I. H. HERK'S
"JINGLE
JINGLE"

BILLY

EVYLEEN

Direction
IKE
WEBER

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Comedian

CHAS. GOLDIE and GOULD HELEN

Soubrette

WITH JOE WILTON'S HURLY BURLY

A REAL
CLASSY
ACT,
PIANO AND
HARMONY

EVELYN DEAN and READE PEGGY

WITH
AL REEVES
BEAUTY
SHOW

MY DOLLIES AND ME

Direction—JACK FAUER

BILLIE FLINT

INGENUE-SOUBRETTE

JIMMY COOPER'S BEAUTY REVUE

NETTIE KNISE

INGENUE-WHISTLING GIRL

SOCIAL FOLLIES—DIRECTION: IKE WEBER

DOLLY BERANGER WISE LITTLE

MEETING WITH SUCCESS

WITH LEW KELLY SHOW

FRED HARPER

DOING COMEDY
AND ACROBATIC DANCING

WITH JIMMY COOPERS
"BEAUTY REVUE"

JIMMY RAYMOND

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LA PILARICO TRIO

Theatre—Regent.
Style—Dancing.
Time—Twelve minutes.
Setting—Special.

This act is most gorgeously draped, and is strikingly effective when the curtain rises, immediately creating an artistic impression of Spain. Two of the trio open with a castanet dance that is very graceful and synthetic, then a sweet little girl of the trio, programmed as Veila Victoria, does a toe dance that is both rhythmic and enchanting. Miss Victoria's personality is very ethereal and she creates moods of some fanciful Ariel fluttering before your eyes. A minuet is then danced by the others, which was effective in its modest tempo.

Veila Victoria follows with a Spanish dance that was very peppery, and was the antithesis of her first dance, proving that she is an artiste. The man of the act then finishes up with a Russian step that was amazing in endurance, for he kept it up four consecutive minutes. Miss Victoria finally falls into his step, lassoes him with a pink ribbon and leads him off.

This act is a very artistic offering, and presents a fine example of terpsichorean art. M. R.

MARIE RACKO & PARTNER

Theatre—Regent.
Style—Equilibrist.
Time—Twelve minutes.
Setting—Ballroom, full.

This act is the best strong woman act we've seen in a long time. Miss Racko is a clever show woman, and although not possessing a special setting of her own, manages to dress and light the house set in a very effective way. The tights worn by her and her partner are of a very striking crimson, blended with trunks of red silk. The big stunt of the act is the one where the partner balances himself on her head, and stays there for over a minute. He is quite a husky fellow, and to keep him there for that length of time requires the strength of a Hercules, but it doesn't seem to be any effort at all for Miss Racko, for she is very calm and reposeful all the way through.

The act closes with her partner climbing on her shoulder, she walking off with her burden on one foot.

This act is quite out of the ordinary and unique. M. R.

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Union stage band. Can handle electric. Wish to join vaudeville act will work in act. Address: Major Bath, 362 West 29th St., New York City.

WANTED

Clever Comedian, producer (script and ad lib). Prima Donna, must have voice, looks and wardrobe. Snappy Scoubrette, must put over real numbers, best of wardrobe. Straight Man, with tenor, for Harmony. Girl who can yodel; 10 real fast working chorus girls; those who can sing numbers or dance, or play instruments given preference. Also girl who can put on numbers and work in chorus. Write, phone or call J. FRANCIS SULLIVAN or BEN HASTINGS, Room 510 Gaiety Theatre Bldg., New York. Phone Bryant 9570.

NEW ACTS

"MONEY IS MONEY"

Theatre—State.
Style—Revue.
Time—Forty minutes.
Setting—Special in one and full.

This act needs but the shears of an expert to make it one of the cleanest little revues with music in vaudeville. It runs a trifle long but outside of that it has everything to make it an act worth while.

Its feature name is Joe. Greenwald, a Sam Bernard character who does not overact his part of "angel" for a bankrupt show. Meeting his friend who seeks his money in one, he is taken to full stage, empty, when he demands to see what he is buying with the parting shot of "Money is Money," hence the title.

In full, with a bare stage, he is presented with a seat at the left entrance where he comments on the appearance of his performers, seven in number, four ladies and three men.

The stage is set followed by the specialties. Names are not programed but dancing sister team is worthy of it. The male tenor and the prima donna both have good voices, plenty of stage presence and hold up their end. The male dancer is good while the lady that plays the violin makes a very good impression and handles the instrument well.

E. H.

SHIELDS AND KANE

Theatre—125th Street.
Style—Singing and dancing.
Time—Seventeen minutes.
Setting—In "One."

A boy and girl act, with the two shown at the start as two kids, in costume. After a crying scene, the boy goes off to change, while the girl sings a melodious number in a cute voice. The boy returns as a man, in informal Tuxedo, and does an impersonation of Frisco, the dancer. The girl reappears as Fay Bainter and does a prayer to Frisco. She wants to learn to dance, and the boy attempts to teach her. This is one of the best bits in the act.

The two close with a song, which would be better if the girl would do it alone, and the man is not particularly gifted as a singer. The act is clean and was well received, but has not the qualifications to make the big-time houses. D. S. R.

JIMMY HUSSEY & CO.

Theatre—City.
Style—Comedy.
Time—Thirteen minutes.
Setting—"One."

Jimmy Hussey, for the most part when reviewed, kidded and laughed. Just what it was that was so funny to Hussey at the supper show, was not apparent to the reviewer or to the audience, but as they had paid the same price of admission as to the regular show, they were entitled to the best Hussey could give them, which they did not receive. This kidding at the supper show may seem all right to some but Hussey has been in the business long enough not to have descended to it, and should have been above considering the show beneath him or his best efforts.

Together with the "and Co." both dressed as "cops," some ancient wheezes and gags were told which Hussey admitted were "hokum," and that "hokum is apple-sauce," which it is, and which "apple-sauce" is characteristic of all that Hussey offered in his present act.

Such *bon mots* as—going to a funeral, "who was dead,—I don't know, I just went for the ride," of a bygone period, were indulged in, also, "I'm not going to Washington,—he's dead."

Hussey sang a former success of his, "Mighty Like A Rosenbloom," and a double number, "Rebecca," which is rather old in New York, was used for a conclusion. Some other talk followed. Hussey laughing throughout, really did not matter, for the turn failed to evoke the applause that Hussey's reputation and billing should have garnered.

H. W. M.

RUTH WARREN & CO.

Theatre—Regent.
Style—Songs and patter.
Time—Thirteen minutes.
Setting—In "One."

The act, composed of two girls, opens with some off-stage harmonizing. The girls make their entrance and start some comedy patter. Miss Warren handles the comedy and the "and Co." is the straight.

Miss Warren is a capable comedienne and put her material over in fine style. One number in particular, entitled "He Apologized," was riotously funny.

In another number she clowns a serenade, clad in a mantilla, wears a cap with white feather and carries a miniature guitar. In this she scored a big hit.

The act as a whole did not register as strongly as it should have, the fault being in the lack of more comedy material and the manner in which the straight works.

KIRBY, QUINN AND ANGER

Theatre—125th Street.
Style—Comedy dancing, and singing.
Time—Seventeen minutes.
Setting—Special.

Much quarreling is heard, and two actors who have been thrown off the stage, appear. One man has the marks of an egg on his back, while the other evidently was uninjured in the fracas. After a short argument, the two do a very good Doyle and Dickson routine, which was well received. Then the girl, who started out to be a typical "Bowery broad," comes on and the three start to argue. After the mildly amusing argument has finished, the girl, with surprisingly good voice, renders a solo.

Her dress, however, does not lend color to the act, and rather detracts. It should fit better and should be of a different hue.

After an Egyptian comedy song, the boys went into a well executed dance, which was funny. The three finished with a fancy step routine and closed with the substantial support of the entire house. A good comedy act for the smaller time. D. S. R.

FILMS MUST SHOW SEAL

Proprietors of motion picture houses showing films which do not bear the seal of the New York State Motion Picture Commission, as well as a serial number, will be liable to prosecution, according to George H. Cobb, chairman of the commission. Letters have been sent from the State commission to all motion picture theatres in the State of New York calling the attention of the owners and managers to the law which permits no unlicensed film to be shown. Representatives will be sent to the various theatres from time to time, for the purpose of investigating the films.

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MANAGERS TAKE NOTICE

DANCING HAGENS In "Smiles and Whirls"

In Vaudeville



MATTY WHITE

IN A SINGING HUMORESQUE

"SOCIAL FOLLIES" AT THE STAR NEEDS A LOT OF FIXING

Max Spiegel's "Social Follies" is being reconstructed. The management is making several changes in the cast. While they are doing this it wouldn't be a bad idea to look after the book, as it is very poorly constructed and the material is old. This reviewer caught the show over at the Star in Brooklyn last week and really felt sorry for the performers, for they surely tried to get what they had to work with over, but it was hard. There was scarcely a ripple of a laugh or applause until about ten minutes to nine when Johnny Quigg came out in one, offering a trombone specialty. He injected some life and spirit in the piece. After that the comedians did manage to get a few laughs, but they can not be blamed for not doing any better as they were given a book, that few could do much with.

There are a lot of old bits that have been done time and time again at this house. There is a "Beauty Parlor" scene that closes the show that is done in the show ahead of them. Two men dressed as women who want to be made beautiful. Surely we have seen this scene many times before, but that wouldn't be so bad if it was not done immediately before them.

Carl Bowers and Harry Stratton are the comedians. The former is doing Hebrew and working along the same lines as he always does.

Bowers is portraying a "Dutch" character. He opens with a flashy, loose fitting check suit. He is a clever comedian and a very hard worker. We understand that Stratton is closing with the show. If

this is the case, Spiegel should get a fast comedian to work alongside of Bowers and he will find that the comedy will stand out better. He will have two different types then.

John Quigg is in several scenes and takes care of what he has to do exceptionally well. He could be given much more to do. He does blackface.

Billy Benden is doing straight, but at present he has little to do. The reason for this evidently is that he just joined the show. He is a neat dresser and works well, and has a good singing voice.

Ralph Rea is a "bit" man. While he tries hard, he is poor on reading lines. He is a good dancer however, doing some dancing when he led a number with the chorus.

Millie Loveridge is the prima donna. This is the first time we have seen Miss Loveridge around this part of the country in several years. She is a tall, stately person of a brunette type, attractive looking, well formed and carries herself excellently. She has a good singing and talking voice and is right at home in all she does. She was successful in her work Thursday night. Her costumes are very pretty.

Nettie Knise, a pleasing young blonde, is the ingenue. Miss Knise looks well, sings nicely and gets her numbers over fine. She wears very pretty dresses and does fine in the bits and scenes.

Babe Warrington, a dainty little sourette, did very well with what she had to do, but whoever selected her numbers evidently mistook her for the ingenue as they gave her a lot of slow numbers which did not give her an opportunity to work with very much ginger. She looks fine and displayed a number of dandy dresses.

The girls in the chorus are a pretty lot

and well formed. They are prettily costumed and most of them wear gowns nicely. The numbers were staged with care and the girls work well in them, showing off to an advantage.

Miss Knise went big with her specialty in which she sang and whistled. Her singing was appreciated but her whistling more so. This clever little girl knows how to handle a number and how to get the best results with it.

The next big hit was Quigg's accordion specialty which cleaned up, stopped the show and tied it all up, so that he was called on many times to give encores before the audience would let the show proceed. Quigg is a clever musician and a showman. He knows how to sell his goods and does it.

The "Social Follies" needs new material and several more changes in the cast if it expects to live up to the reputation of the four or five shows it is following. As it is now it does not compare with any we have seen at the Star so far this season. It needs but a few weeks' work to whip it into shape.

HARRIS WITH "WHIRL" SHOW

Charles Harris, a juvenile, joined the "Whirl of Girls" Company at the Empire Hoboken on Monday of last week. Sonny Lawrence was also with the show at that house, doing a singing specialty for the week.

RAYMOND WITH "HURLY BURLY"

Jimmy Raymond, formerly of the vaudeville team of Raymond and Raymond, is now in burlesque with Joe Wilton's "Hurly Burly" company, playing the Star this week.

BON TON GIRLS

(Continued from page 19)

Miss Batiste in a singing specialty captured her audience. She rendered two operatic selections that she sang with skill and ease. Her high notes were easily and sweetly delivered. Both numbers were rendered creditably.

Gates, Douglas and Miss Gates as English Tommies, offered a corking dance act. The Bernard Trio in their singing and dancing specialty won favor. The act was well received.

Gates and Gates in their acrobatic dancing numbers were very successful.

In a comedy talking specialty Barry, Douglas and La Foye had no trouble in keeping the audience in a fine humor.

John G. Jermont did credit to himself in staging the "Bon Ton Girls." It is a big laughing and dancing success and one of the best "Bon Tons" seen in years.

Sid.

SONG PARODIES

"All By Myself," "Nobody's Baby," "Ain't We Got Fun," "Anna in Indiana" and twenty other copyright 1921 hits all for \$1.00. OTTIE COLBURN, 13 Clinton Ave., Brockton, Mass.

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WEAR GOWNS

EVELYN PRYCE

WITH

JAZZ BABIES

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STRAIGHT MAN, DOING A LEGMANIA DANCE

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THE ONLY AND ORIGINAL DANCING CHINK. WITH JACK SINGER'S BIG SHOW

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GROWN UP BABIES

FRANKIE DALE

INGENUE

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STRAIGHT MAN

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REVUE

BETTY BURROUGHS

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SEASON
AND
MAKING
GOOD

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OLIVE DE COVENY

PRIMA DONNA—BIG WONDER SHOW

MURRAY BERNARD

STRAIGHT MAN OF CLASS

GREENWICH VILLAGE REVUE

VAUDEVILLE BILLS

(Continued from Page 21)

ITHACA
Dancing Boots—Mitchell & Stone—Ted & Frances Burns—Big City Four—Moonlight.
JOHNSTOWN-PITTSBURGH
Faden Trio—Hiller & Murphy—Lester Raymond Co.—Nellis & E. Veronied—McCarthy & Stenard.

JAMESTOWN
(First Half)—Jennings & Mazier—Moonlight.
(Second Half)—Dixie Hamilton—The Volunteers.

LANCASTER
Fern Biglow & Co.—Mathews & Blakeney—Frozini—Honey Moon Inn. (Second Half)—Jean & White—Payton & Ward—McCormack & Irving—Cook, Mortimer & Co.

LAWRENCE
(First Half)—Dancing McDonalds—Florence Nelson—Loney Haskell—Little Jim. (Second Half)—Paul Brady—Sandifer & Benson—Bryant & Stewart—Hite Rellow Co.

LEWISTON
(First Half)—Clifford & Jordan—Miner & Evans—Robert Kelly Co.—Betty Washington. (Second Half)—Robinson's Baboons—Harry & G. Dudley—Jean Southern—Diamond & Brennan.

PANTAGES CIRCUIT
WINNIPEG, MAN.
Pantages—Three Alex—Bernard & Ferris—Paisley, Noon & Co.—Lee Morse—Sheffell's Revue.

REGINA AND SASKATOON
Pantages—Mme. Paula—Chung Wha Four—Deval Blair & Co.—Neil McKinley—House of David Band.
EDMONTON
Pantages—Loretta—Charles Gerard & Co.—Kuba Quartette—Harry Antrim—Yes, My Dear.

CALGARY
Pantages—Ferguson & Cunningham—John R. Gordon & Co.—Jones & Sylvester.
GREAT FALLS AND HELENA
Pantages—Norris's Baboon and Colliers—Cunningham & Ferguson—Stanford & De Ross—Harmony Four—30 Pink Tones.

BUTTE AND MISSOULA
Pantages—Humberto Bros.—Brazilian Heiress—Ann Suter—Kennedy & Rooney—Juanita Hansen.

SPOKANE
Pantages—Rekoma—Will Morrissey—Little Caruso & Co.—Walton & Brandt—Kane, Morey & Moore.

WALLA WALLA AND N. YAKIMA
Pantages—Georgialis Trio—Lester & Moore—Chody, Dot & Midge—Al Shayne—Three Kuna-sawa Bros.

SEATTLE
Pantages—Paul Sydel—Carleton & Belmont—Mary Riley—Petite Revue—Walters & Walters—Powell's Troupe.

VICTORIA, B. C.
Pantages—Edge of the World—Sonja De Calve—Amoros & Jannetta—Tale of Two Cities—Barry Owen—Pekinese Troupe.

VANCOUVER, B. C.
Pantages—Gilbert & Sauls—Stateroom 19—Lew Wilson—Little Cafe.

TACOMA, WASH.
Pantages—Rose & Moon—Agnes Jones Co.—Harry Tsuda—Three Kuhns—Rising Generation.

PORTLAND, ORE.
Pantages—King Saul—Arras Sisters—Ross Wise—Pantages Opera Co.—Joe Whitehead—Clemens Bellings.

TRAVEL
The Cromwells—Burns & Lorraine—Stan & May Laurell—Jan Rubini—White, Black & Useless.

SAN FRANCISCO
Pantages—Wire & Walker—Lew Hoffman—Gloria Joy & Co.—Davis & McCoy—Hanky Panky.

OAKLAND
Pantages—Scamp & Scamp—Jack & Murray Gray—Carl Emmy's Pets—Shelton Brooks—The Mimic World.

LOS ANGELES
Pantages—Dorothy Morris Trio—Pantzer Sylva—Canary Opera—Dixie Four—Good Night, London.

SAN DIEGO
Pantages—Three Deslys Girls—Avalon Trio—Lydia McMillan & Co.—Bobby Henshaw—Jarvis Revue—The Willie Brothers.

LONG BEACH
Pantages—Baggett & Sheldon—Murdoch & Kennedy—Three Keltons—Richard Francis—Under the Apple Tree.

SALT LAKE CITY
Pantages—Adonis & Dog—Mason & Bailey—Suite 16—Judson Cole—Three La Grohs.

OGDEN
Pantages—Gallini & Co.—Gus, Elmore & Co.—The Bandit—Eva Tanguay—Anita Arliss & Co.

DENVER
Pantages—Frawley & West—Hayes & Lloyd—Harmony Land—Clay Crouch—The Greenwich Village.

W. V. M. A.
ALTON, ILL.
Hippodrome (First Half)—Sullivan & Mack—Hanson & Burton Sisters. (Second Half)—Riverside Trio—The Hagfys.

BLOOMINGTON
Majestic (First Half)—Smiles—Whitfield & Ireland—Embs & Alton. (Second Half)—Henry Catalano & Co.

BROOKFIELD, MO.
De Graw—Collins & Dunbar.
BARTLESVILLE, OKLA.
Odeon (First Half)—Daniels & Walters—Zemater & Smith. (Second Half)—Cleo & Thomas—Nelson & Madison.

CHICAGO
American (First Half)—Mellon & Renn. (Second Half)—Knapp & Cornalla—Ottile Corday & Co.—McGrath & Deeds—Lorraine Sisters.

Empress Theatre (First Half)—Al. Jerome—Austin & Delaney—Engle & Marshall—Dena Cooper & Co.—Bensee & Baird—Hills Society Circus. (Second Half)—Jess & Dell—Nifty Trio—Olo & Ollie Walters—Ernest Hlatt—Wilhat Troupe.

Kedzie Theatre (First Half)—Monroe Bros.—Val. Harris & Co.—Van & Vernon—Great Howard—McGrath & Deeds. (Second Half)—The Dorans—Engle & Marshall—Hughes & Debow—Hills Society Circus.

Lincoln (First Half)—Jack Duffy & Co.—Howard & Jean Chase Co.—Francis & Kennedy—Yip Yip Yaphankers. (Second Half)—Ed. & Birdie Conrad—Hugh Herbert & Co.—Jack Osterman—Bronson & Edwards.

Harper (First Half)—Valentine & Bell. (Second Half)—Three Moran Sisters—Claude Golden. CHAMPAIGN

Orpheum (First Half)—Ford & Price—Swan & Swan—"The Question"—John Geiger—Warren & O'Brien—Lulu Coates and Her Crackerjacks. (Second Half)—Three Romanos Sisters—Hill & Crest—Embs & Alton—Dave Manley—Ray Fern & Marie—Yip Yip Yaphankers.

CEDAR RAPIDS, IA.
Majestic Theatre (First Half)—Jess & Dell—Infeld & Noblet—Tyler & St. Clair. (Second Half)—Billy Doss' Revue—Ward & Wilson—Hal Johnson & Co.—Hedley Trio.

CENTRAL, ILL.
Grand Theatre (First Half)—McCormack & Lavelle—St. Jenks—Bauder & Lavelle Troupe. (Second Half)—Goetz & Duffy.

DAVENPORT
Columbia (First Half)—Pinto & Boyle—Billy Doss' Revue—Knapp & Cornella—Harry Langdon & Co. (Second Half)—Kinzo—Saxton & Farrell—Tilyou & Rogers—Kavanaugh & Everett—Mess & Frye.

DECATUR
Empress (First Half)—The Ovandos—Bobby & Earl—The Minstrel Monarchs—Dave Manley—Fink's Mules. (Second Half)—Cliff Bailey Duo—Chamberlain & Es—Howard & Jean Chase Co.—Al Wohlman—Tom. Brown's Musical Revue—Marlette's Marionettes.

DUEQUUE, IA.
Majestic Theatre—Kinzo—Frank & Gracia Demont—Willie Lehman—Hal Johnson & Co.—Ed. & Birdie Conrad.

DES MOINES, IA.
Majestic Theatre (First Half)—Willie Hale & Co.—Corinne & Co. (Second Half)—Tyler & St. Claire—Frank & Gracia Demont—Raffins Monks.

ELGIN
Rialto (First Half)—Cliff Nazario & Girls—Claude Golden—Nat. Nazario & Co. (Second Half)—Val. Harris & Co.

E. ST. LOUIS, ILL.
Erber's Theatre (First Half)—Riverside Trio—Flo & Ollie Walters—Willis Gilbert & Co.—Marlette's Minstrels. (Second Half)—Knight & Sawtelle—Five Minstrel Monarchs—Van & Vernon—Bell & Belgrave.

EVANSVILLE
Grand (First Half)—Maxwell Quintette—Hufford & Craven. (Second Half)—Pierlot & Scofield—Wintergarden Four—Zelaya—"A Touch in Time"—Will. Rock & Girls. (Second Half)—Split with Terre Haute.

FORT SMITH, ARK.
Joie (First Half)—Le Roy & Mabel Hartt. (Second Half)—Billy Miller & Co.—Clara Morton—Choy Ling Hee Troupe.

GALESBURG
Orpheum (First Half)—Jo Jo Harrison. (Second Half)—Harry Watkins—Cook & Vernon—Melo Danse.

GRAND ISLAND, NEB.
Majestic—Swift & Daley—E. J. Moore—Mildred Millard & Co.

JOLIET
Orpheum (First Half)—Three Moran Sisters—Tilyou & Rogers—Henry Catalano & Co. (Second Half)—Kale & Indetta—Bensee & Baird—Smiles.

KENOSHA, WIS.
Virginia Theatre—Rhythm & Rhythm—Coley & Jaxin—Wilhat Troupe—Dena Cooper & Co.—Boyce Combe & Co.

KANSAS CITY, MO.
Globe (First Half)—Howard Nichols—Delbridge & Gremmer—Ruffles—Marston & Manley—Hubert Dyer. (Second Half)—Valyda—Harry Holden & Co.—Fagg & White—Maude Ellet & Co.

READING
(First Half)—Percival Girls—F. & M. Dale—H. Bulger Co.—Espe & Dutton—Mason & Cole Co. (Second Half)—The McBanns—Story & Clark—The Leightons—Evelyn Phillips Co.

SYRACUSE
(First Half)—Dancing Boots—Paul Noka Co.—Henry B. Toomer Co.—Shireen—Ming Kee 4—Melody Sextette. (Second Half)—The Sheldons—Bell & Baldwin—Shireen—3 Dixie Boys—Fisher & Hart—Telephone Tangoes.

SHEMANDOAH
(First Half)—Dave Winnie—Chas. Keating Co.—Young & Wheeler—Ester Trio. (Second Half)—Morak Sisters—Knox & Inman—Rappi—Stanley & Wilson Sisters.

STAMFORD
(First Half)—Rose & Dell—Janis & Chaplow—Clayton. (Second Half)—Kennedy & Kramer—Arthur Astin Co.—Clayton.

SARATOGA
Hanako Trio—Kafeman & Lillian—Holis Quintette.

SO. NORWALK
Rose & Dell—Lady Ogatogwa—McDevitt Kelly & Quinn—The Melo Funs—Princeton Five.

STEUERENVILLE
(First Half)—Chadwick & Taylor—Ray & N. Shannon—Stevens & King—5 Kirksmith Sisters. (Second Half)—Walman—Courtney & Irwin—Noll & E. Gilbert—Sherman.

ST. JOHN
(First Half)—O'Connor & McCormack—Pardo & Archer—Tom Kelly—Bell & Eva. (Second Half)—Kinkaid & Kinkaid—Tom Longergan—Pell & Gliss—Leibsig—Dupree & Dupree.

SALEM
(First Half)—Melnotte Duo—Carlton & Tate—McDevitt Kelly & Co.—James J. Morton—Galletti & Kokin. (Second Half)—Dancing McDonalds—Holmes & Bros.—Malia Bard Co.

TORONTO
Juvenility—Artistic Treat—Bernard & Starr—Marie Dare.

UTICA
(First Half)—Hanako Japs—Shapiro & Jordan—Graves & Demonde—Sampson & Douglas—Step Lively. (Second Half)—Wheeler & Potter—Pietro.

WHEELING
(First Half)—Ecko & Kyao—Crisp Sisters—Hal Springford—Mullen & Francis—Dan Sher-

man. (Second Half)—Chadwick & Taylor—Monroe & Grattan—Rule & O'Brien—Breen Family. **WOONSOCKET**

(First Half)—Harvard & Bruce. (Second Half)—Columbia & Victor—Helen Morati—Marie & Mario.

YORK
(First Half)—The McBanns—Story & Clark—The Leightons—Evelyn Phillips Co. (Second Half)—Percival Girls—Fred & M. Dale—H. Bolger & Co.—Espe & Dutton—Mason Cole Co.

POLI CIRCUIT
Week of Sept. 5.

BRIDGEPORT
(First Half)—Oh What Day—Chas. King & Co.—Manion & Arnold—Brown & Weston. (Second Half)—Kramer & Zarrell—Burier & Childs—Will Stanton Co.—Charlie Wilson—Bridal Sweet.

PLAZA
(First Half)—Brouson & Rene—Hallen & Goss—Brazilian Romance. (Second Half)—Tom Holer Co.—Earth to Moon.

HARTFORD
Capitol (First Half)—Binns & Grill—Burns & Linn—Molly McIntyre—Herman Timberg—Bridal Sweet. (Second Half)—Carroll & Stergis—Harry Meehan—Hackett Delmar Revue—Deavitt & Lockwood—Johnson Baker & J.

PALACE
(First Half)—Lizette & Roney—Innocent Eve—Camyrie—Polly of Oz—Berlo Sisters. (Second Half)—Phillips & Travers—Jed's Vacation—Sabbott & Brooks—Lydia Barry—Berlo Girls.

NEW HAVEN
Palace (First Half)—Kramer & Zarrell—Charlie Wilson—Will Stanton Co.—Leavitt & Lockwood—Margo Waldron Co. (Second Half)—Herras & Wills—Oh What a Day—Chas. King & Co.—Sully & Kennedy—Johnson Baker & Johnson.

BIJOU
(First Half)—Novello—Butler & Childs—Marc McDermott—Earth to Moon. (Second Half)—Binns & Grill—Lizette & Roney—Innocent Eve—Hallen & Goss—Brazilian Romance.

SCRANTON
Poli's (First Half)—Josephine & Harrity—Fraser & Bance—Tommy Lyman Co.—Arabian Nightmar. (Second Half)—Nathan Bros.—Jay Regan Co.—A Wife Hunter—Dave Ferguson Co.—Niobe.

SPRINGFIELD
Palace—Hayataka Bros.—Primrose Trio—Mar-melm Sisters—Bowman Bros.—Teacher's Ro-

mance. (Second Half)—Melnotte Duo—Coffman & Carrol—A Dress Rehearsal—Jones & Kavanaugh—Margo Waldron Co.

WORCESTER
Poli's (First Half)—Herras & Gills—Keller & Waters—A Dress Rehearsal—Sabbot & Brooks. (Second Half)—Burns & Linn—Mollie McIntyre Co.—Camyrie—Koken & Galletti.

PLAZA (First Half)—Harry Meehan—Jed's Vacation—Jones & Kavanaugh—Hackett Delmar. (Second Half)—Novello—Vino & Fay—Marc McDermott—Primrose Trio—Teacher's Romance.

WILKES-BARRE
Poli's (First Half)—Nathan Bros.—Jay Reegan Co.—A Wife Hunter—Dave Ferguson Co.—Niobe. (Second Half)—Tommy Lyman—Arabian Nightmar—Fraser & Bance.

WATERBURY
(First Half)—Carroll & Stergis—Phillips & Travers—Tom Holer—Sully & Kennedy—Johnson B. & Johnson. (Second Half)—Hayataka Bros.—Keller & Waters—Bronson & Rene—Gildea & Jofollo—Rubeville.

LYNN
(First Half)—Manning & Lee—McCormick & Wallace—Burger & Bloom—Paul Levan & Miller. (Second Half)—Florence Nelson—Win. & M. Rogers—Mason & Gwynne—Ladora & Beckmann.

MIDDLETOWN
Cronin & Hart—Arthur Lyons Co.—Florence Brady—Samaroff & Sonia.

MANCHESTER
(First Half)—Paul Perry—Carroll, Baker & Co.—Thos. J. Ryan Co.—Bryant & Stewart—Hite Rellow Co. (Second Half)—Elver & Sisters—Rouch & McCuroy—Eckoff & Carroll—Carlton & Tate—Little Jim.

NEW LONDON
Tony & Allen—Love & Skank—Ray & Fay—Mary & A. Royce—Black & White.

NEW BRITAIN
(First Half)—Florence Brady—Hart & Helene—Arthur Lyons & Co.—Samaroff & Sonia. (Second Half)—Black & White—Roma Duo—Marie Russell Co.—Master Gabriel Co.

NEWPORT
(First Half)—Gertrude Morgan—Grey & Byron—McCooy & Walton—Lecardo Bros. (Second Half)—Geo. Akron—Wilkins & Wilkins—Loney Haskell.

NORWICH
(First Half)—Lyle & Virginia—Smith & Netman—Frank Mellano—Roma Duo. (Second Half)—Love & Skank—Delen & Orna.

OSISING
Chick a Dee—Van & May—Bee Belmont—Bert Stoddard—A Brazilian Romance.

OLEAN
(First Half)—The Sheldons—Trixie Hamilton—The Volunteers. (Second Half)—Jennings & Mazier.

(Continued on page 30)

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SHOW REVIEWS

"THE O'BRIEN GIRL,"
NEW COHAN SHOW,
SCORES BIG HIT

"THE O'BRIEN GIRL," a musical play in two acts, book and lyrics by Otto Harbach and Frank Mandel and music by Louis A. Hirsch. Presented by George M. Cohan at the Liberty Theatre on Monday night, October 3.

CAST

Mrs. Hope.....	Finita DeSoria
Alice O'Brien.....	Elizabeth Hines
Joe Fox.....	Alexander Yakovlev
Lawrence Patten.....	Edwin Forsberg
Humphrey Drexel.....	Robinson Newbold
Mrs. Drexel.....	Georgia Caine
Eloise Drexel.....	Ada Mae Weeks
Larry Patten.....	Truman Stanley
Wilbur Weathersby.....	Andrew Tombes
Gerald Morgan.....	Carl Hemmer
Minerva.....	Kitty Devere
Lucille.....	Vera O'Brien
Aline.....	Kathleen Mahoney
Estelle.....	Gretchen Grant
Wolf.....	Harry Rose
Bear.....	George Page
Eagle.....	Lou Lesser
Owl.....	George Hurd
Mickey.....	M. Cunningham
Dickey.....	Hazel Clements

"The O'Brien Girl," the new George M. Cohan show which has broken attendance records in many towns before reaching Broadway, will do the same thing at the Liberty theatre where on Monday night it scored a hit of great proportions.

Wherever the electrifying hand of Mr. Cohan himself, has pointed a finger, this musical play, that swept Boston from its somewhat formidable balance, fairly tingles of dash and spirit. Its dance numbers are directed with a rapid fire vigor. And, happily its dancers are capable of responding to the producers' touch much after the fashion of the tied mustang under the branding iron.

"Learn to Smile" is the lilting melody hit of "The O'Brien Girl" this tune being used as a sort of motif throughout the two acts. It is sung, extremely well, by Elizabeth Hines, who incidentally, is one of the two most captivating young dancers of our musical comedy stage. Her only equal is Marilyn Miller. In a song entitled "I'm a Bit Excited" she rose to greatest of the play's artistry as she danced with Andrew Tombes through a series of delightful steps which only a George M. Cohan could conceive and only an Elizabeth Hines (or Marilyn Miller) could perform so daintily.

There was Robinson Newbold, and the pleasing voice of the vivacious Ada Mae Weeks and her excellent kicking and her pretty little face; the gorgeous costumes of Finita De Soria and her own very satisfying voice, and the excellence of the back drop in the first act, depicting a long distance view of a lake in the Adirondack Mts. all made their mark.

Lou Hirsch certainly did some nice things for "The O'Brien Girl." It is a pleasing score all the way through, and above the average. The tumultuous chorus did more than prance and kick. They actually seemed to enter into the spirit of their roles and to emulate the fine example set by the capable and excellent cast of principals.

The piece moves along from start to finish with speed and snap seldom seen in any of musical shows, even those put on by George M. and to this no small part of the show's success is due.

HODGE SHOW MOVING

William Hodge in "Beware of Dogs" will be transferred from the Broadhurst Theatre Monday, October 17, to the 39th Street Theatre to make room for Arthur Hopkins' contracted presentation of Lionel Barrymore in "The Claw."

"BOMBO," AL JOLSON
MUSICAL SHOW OPENS
NEW SHUBERT THEATRE

"BOMBO," with Al. Jolson. A musical comedy in two acts and fourteen scenes. Book and lyrics by Harold Atterbridge. Music by Sigmund Romberg. Presented by the Shuberts at the Al. Jolson Theatre, Thursday night, October 6.

CAST

Principals—Al. Jolson, Franklin A. Batte, Vera Bayles Cole, Frank Holmes, Russell Mack, Mildred Keats, Forrest Huff, Gladys Caldwell, Fred Hall, Fritz von Busling, Grace Keeshon, Janet Adair, Harry Turpin, Ernest Young, Jack Kearns, Ernest Miller, Dennis Murray, Walter White, Harry Sievers, Edward Pooley, Thomas Ross, Theodore Hoffman, Irene Hart, Bernice Hart, Janette Dietrich, Frank Bernard, Sam Critcherson, Fred Hall, Vivien Oakland, William Moore, Stephen Cortez, Helen Peggy, Rianna, Elizabeth Reynolds, Dora Doby and Bertie Beaumont.

A glittering array of beauty in costumes and surroundings surpassing the wildest dreams of Solomon in all his glory marked the opening of the Shuberts' new star theatre, named after their biggest and most popular star, Al Jolson.

Of course Jolson was there, it's his production and its name is "Bombo" but any other name would have done just as well so long as Al Jolson's name led the roster of those present. He has been away from New York two seasons and how much he was missed could be readily seen by the enmassed reception and the ovation of good fellowship displayed on his opening appearance.

He gets off to a good start by singing. Whenever this comedian sings you can always bank that he has made a good start. Of course he was bubbling over with stories. Some of them were new, while others were old, but then again it's all in the telling.

The story is beautifully and tastefully laid in picturesque Spain. We see the castle of Ferdinand and Isabella. Its foundation is laid on the shoulders of one "Bombo," a sort of man "Friday" to Columbus and is the result of a few dreaming Americans enjoying themselves in an Italian castle.

From Spain we travel to the tropics of the West Indies, a typical Jolson atmosphere that enlarges his crooning southern appeal to an audience.

During the performance the star sings five songs, a few of which have all the earmarks of future hits, while the work done by members of his supporting cast is well worthy of the gala occasion. Money seems to have been no object with the Shuberts in the staging of this super-production. With the sky as the limit they went ahead and the results are readily seen in its wonderful costumes and its sets, the cost of which would supply four ordinary Broadway productions.

The music, written by Sigmund Romberg, is full of delightful melody and "jazzy" tempos. It is one of the best scores he has turned in.

The new house has a seating capacity of 2,000, of which 1,200 seats are on the main floor. Its stage is one of the largest in New York, forty-five by eighty, and is ideally adapted to elaborate musical productions of the "Bombo" type.

JOE COYNE IN AUSTRALIA

Joseph Coyne, the American musical comedy actor, is at present playing at the Royal Theatre, in Melbourne, Australia, in "Nightie Night." Marjorie Bennet, sister of Enid Bennet, the film star, plays the leading feminine role in the show.

Comedy, Musical Singing and Talking.
Direction—NAT SOBEL

FILM FLASHES

Norma Talmadge will shortly leave her beloved New York to make pictures on the Coast.

D. W. Griffith and Billy Bitzer have separated. Hendrick Sartob supersedes Bitzer.

Henry B. Walthall co-stars with Mary Alden who played the mother in Goldwyn's "Old Nest."

"The Golem" closes Wednesday of this week, after a run of sixteen and a half weeks at the Criterion.

It is said that the production cost on a Paramount film has been reduced from \$125,000 to \$85,000, a saving of \$35,000.

Robert Elliott plays the lead in "Without Fear," Pearl White's latest Fox picture completed since her return from Europe.

Mrs. Maude Robinson Toombs has arranged to syndicate a newspaper version of "The Adventures of Tarzan" serial.

George Hackathorne has been engaged to play opposite Betty Compson in the screen version of Barrie's "Little Minister."

Will Rogers' new film will be a comedy feature, and Lila Lee will play the leading feminine role. The name of the film is "E. K."

Ann Luther has arranged with Rialto Productions to appear in person with "Soul and Body," the picture in which she is starred.

"Is Matrimony a Failure?" the farce-comedy produced by David Belasco, will be filmed with T. Roy Barnes in the lead and James Cruze as director.

Jack White, Mermaid Comedy, director, says that he has made 375 pictures in nine years. His last picture was an all-star comedy for Educational.

Frank McCormack, recently casting director in Paramount Studios, will now play the doctor in "The Case of Becky," booked to open Rialto, Oct. 9.

Jane Thomas, the pretty little girl who began as an extra a few years ago for Essanay, is now one of Fox's leading ladies.

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9 CHARACTER BURLESQUE entitled "Tillie Tickletoe." It's bright, breezy and bubbles over with wit.

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WM. McNALLY
81 E. 125th St., New York

Herman Robbins, general sales manager of the Fox organization, has withdrawn from the company with which he has been connected for the past nine years.

Mae Marsh began her stellar career in the legitimate Monday with the out-of-town premiere of "Brittle." It will be out a month before being brought into New York.

Thomas Meighan likes good-looking leading women, so Pauline Starke received her accolade when Meighan chose her to play opposite him in "If You Believe It, It Is So."

Conrad Nagel and Jack Mower will have the male leads in the next De Mille production, entitled "Saturday Night." Beatrice Joy and Edith Roberts will have the feminine leads.

Comedy lovers can take heart. Lee Moran is about to burst forth in full glory of make-up on the Universal lot, starting a new mirth-provoking film. William Watson will direct him.

William Fox has engaged Eddie Sutherland to play the male lead in a picture starring Eileen Percy. Others in the cast are Mildred Davenport, Mary Huntress, Joe Bennett and Larry Stears.

Dorothy Dalton has left for the west coast to begin work in her new George Melford production, "Moran of Lady Letty," from novel of Frank Morris. Rudolph Valentino will be her leading man.

Work has been started at the Fox coast studio on the Charles Neville Buck story, "The Roof Tree," a feudal story of the south starring William Russell under the direction of Jack Dillon.

Mae Murray, Mabel Normand, June Caprice, Doraldina, Eugene O'Brien and other stars, will be the guests of Marcus Loew, at the opening of his new State Theatre in Buffalo, N. Y.

Because of an unexpected delay due to translating of its subtitles Goldwyn has been forced to postpone the opening of "Theodora" at the Astor Theatre. The Italian spectacle will have its premier on Friday, October 14.

The Artercraft screen version of Maeterlinck's play, "The Bluebird," opened Monday under the auspices of the Children's Matinee Association, at the Town Hall, and will continue to run until a week from next Wednesday.

Distinctive Productions, Inc., will occupy Bennett Studio at Yonkers, N. Y., where a new production, "Idle Hands," second George Arlis picture, will get under way. Doris Kenyon plays opposite role to Mr. Arlis.

Betty Francisco heads the support of Antonio Moreno in his new Vitagraph production now well under way at the coast. The story by George Cameron is as yet unnamed and its cast includes Lila Leslie, Harry Van Meter, John McFarlane and Alicia Garcia.

Charlie Chaplin's two best pictures, "Shoulder Arms" and "The Kid," were shown in London while he was on tour in Europe, the pictures showing in the famous Royal Opera House and Covent Garden, London, where they filled the houses and won serious British recognition.

Fred Niblo, director of "The Three Musketeers," will soon announce a series of productions which he plans to film. It was understood that Niblo would film "The Virginian," in which Douglass was to appear, but owing to Fairbanks' plans for a long stay in Europe this undertaking has been eliminated.

The Duke of Manchester has admitted that an American motion picture company has offered him a contract to appear in the films. And the duke is only worried about whether they will pay him the salary he asks. The duke, it is said, needs funds, as his wife, the former Helene Zimmerman, has left her husband "flat."

Al Green, Mary Pickford's last director, will make one picture for Goldwyn before starting for Europe with Jack Pickford where he will join Mary and "Doug." It is believed that he and the star's brother will direct the famous team in the double star picture hinted at by Fairbanks in a late interview in Paris.

Another all-star picture has just been finished in "A Bride of the Gods," the J. I. Frothingham special production. The cast includes Marguerite De La Motte, James Morrison, William V. Mong, Louise Lovely, Ethel Grey Terry and Frankie Lee. The film is taken from Wyles' widely read novel, "The Daughter of Brahma."

Twenty pipers attached to the Scots Guards and the London Scottish, stationed at Victoria Barracks, Windsor, provide the dance music in the big banquet hall scene of

"The Bonnie Brier Bush," Donald Crisp's new production for Paramount British Producers. The majority of the men served as regimental pipers during the World War.

James Kirkwood will play the title role in the film, "The Man from Home," to be produced in Europe by George Fitzmaurice. Mr. Kirkwood has already sailed for Europe and will join the Paramount colony of American motion picture actors and actresses at Islington. There are Anne Forrest Elliott, Dexter, Dorothy Cumming, Cyril Chadwick, Anne Q. Nilsson and Norman Kerry.

Devotees of athletic sports will see Ethelda M. Bleibtry, the swimmer, in her first appearance in the movies next week. Miss Bleibtry exhibits her skill in diving and swimming in the picture, "It Might Happen to You," at the Park Theatre. Miss Bleibtry is only 17 years old, and has won more than 50 medals for championship swimming events, and she captured all the high honors at the recent Olympic contest.

The Motion Picture Theatre Owners of America have passed resolutions against indecent films or films exploiting any individual enveloped in scandal. Hereafter they will show no pictures of actors or actresses whose sole claim to motion picture stardom is a past scandal or tragedy. If these resolutions are kept such persons as Clara Smith Hamon, Roscoe Arbuckle, Evelyn Nesbit and others more or less known to the picture world will be banned from the films.

The fastest picture ever made with an ordinary movie camera was made by the Rothacker Film Company of Chicago. Engineers wanted to see what would happen in metal tests when the steel finally gave way under the strain. The eight to one rapid photography seen in the news weeklies was not fast enough to record the action of the breaking metal. Before the desired result was obtained the camera was finally geared up to 16 to 1, which means more than 200 snapshots a second.

Irene Rich is a disciple of Benjamin Franklin. She owns her own home, a pleasant little bungalow in Hollywood, where she lives with her mother as a companion. And during the recent period of slack production, where some players less thrifty than Miss Rich were obliged to part with their expensive jewelry and automobiles, the young motion picture actress purchased a 10-acre orange grove near Fullerton, Cal. And this is only her third year in pictures.

Lack of characterization in their plots is one of the most common handicaps which prevents the sale of stories submitted by amateur scenario writers, says Wycliffe A. Hill, president of the Photoplaywrights' League of America, which has its headquarters in Los Angeles. He says there are only 37 basic dramatic situations on which all drama and fiction are founded, and that all plots must necessarily be a combination of two or more variations of these basic situations. Producers don't care so much about new plots as unusual characterizations and refreshing atmosphere, said Mr. Hill.

"Without Fear" is the title of a photoplay starring Pearl White, finished this week at Fox Film Corporation's New York studios. This is the first picture the star has made since her return from an extended vacation in Europe.

The scenario was prepared by Paul H. Sloane, whose thorough familiarity with the qualities which have made Miss White a sensation of the screen serves to equip him thoroughly for the work of providing a well adapted vehicle for the display of her ability. Kenneth Webb, author of several successful musical comedies and comic operas before turning to motion pictures for his real career, directed the production.

JANS RELEASES TWO

Jans Film Service, operating in northern New Jersey, presenting the independent productions, announces that they will offer to their patrons two all-star productions, "Man and Woman" and "The Amazing Lovers."

They have also concluded a deal for the distribution of four James Oliver Curwood productions which they obtained against strong competition, it is said. This offering will be sold to exhibitors in a series of four. They have also purchased the Grace Davison productions, which will also be contracted in a series of four. H. F. Jans, president of the Jans Film Service, feels that he has now the very best product in the independent field.

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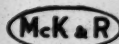


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BOOKLET
UPON
REQUEST

PUBLIC TO NAME REVUE

CHICAGO, Ill., Oct. 3.—The management of the States Restaurant has refused to name its revue, but have decided to leave it to public opinion. A prize has been offered to the winner. Cards are arranged for the diners, upon which they can give their personal opinion of the revue and what name they considered was appropriate for the management to adopt. The plan is causing unusual interest. The revue opened Thursday night. Iva Hider, comedienne, a former favorite of the States, was forced to acknowledge many encores and the running of the production was held up until she offered a little speech of thanks. Others to win favor were George Offerman, Edith Allen, Joe Graham, Frankie Clausen, George Miller and Keeper and Kewpie.

Edith Allen, prima donna, notified the management of her desires to leave the company. Her resignation was accepted and Patricia Baker succeeded in the role. Frieda Leonard, popular jazz singer, will join the cast of the revue next week.

BIG BENEFIT FOR POLICE

CHICAGO, Ill., Oct. 3.—It has been definitely decided to open the benefit performance, being given by Chicago police at the Auditorium Theatre, on Oct. 9. The "Frolics of 1921" has been selected as the production, which will run three weeks. The entire proceeds of the various performances will be given over to the Police fund, which cares for the families of policemen who have been killed on duty, or are taken ill.

CLARK LEFT NOTHING

According to the transfer tax State appraisal filed last week in the Queens County Surrogate Court, the liabilities of Peter S. Clark, theatrical manager and producer, who died on April 29, 1920, exceeded the assets by \$224.29, the liabilities being \$4,151.36, while the assets amounted to \$3,827.07.

That it was evident that Clark was unaware of his financial difficulties was demonstrated by the fact that his will left one-half of the estate to his widow, Deborah Clark, of Richmond Hill, the other half to be divided equally between his son, Maurice M. Clark, who resides with his mother, and his daughter, Teresa Clark Forman. Mrs. Forman was married on September 24, and resides in Philadelphia, Pa.

At the time of his death Mr. Clark was managing the "Old Girl" company.

CUSHING TO HAVE THREE

Tom Cushing, who, along with Blasco Ibañez and Winshell Smith, has put across two successful plays this season, is to be given a third trial later in the year, when David Belasco will produce one of his dramas. Prior to his present profession, Cushing, who is a graduate of Yale, was a teacher in the Westminster School at Simsbury. He studied play-writing while teaching.

MUSICALIZING "BOOB McNUTT"

Rehearsal of the musical comedy "Boob McNutt" after the Rube Goldberg cartoons have begun this week under the direction of Billy Koud.

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SHOW REVIEWS

**"THANK YOU" AT THE
LONGACRE IS CLEVER
PLAY WELL ACTED**

"THANK YOU," a comedy in three acts by Winchell Smith and Tom Cushing, presented by John Golden at the Longacre Theatre on Monday evening October 3, 1921.

CAST

Hannah.....Helen Judson
Miss Blodgett.....Dickie Woolman
Joe Willets.....Albert Hyde
David Lee.....Harry Davenport
Andy Beardsley.....Frank McCormack
Mrs. Jones.....Alice Johnson
Gladys Jones.....Frances Simpson
Monte Jones.....Theodore Westman, Jr.
Diane.....Edith King
Kenneth Jamieson.....Donald Foster
Cornelius Jamieson.....Frank Monroe
Leonard Higginbotham.....C. Goodrich
Abner Norton.....George Schiller
Dr. Andrew Cobb.....William Post
Judge Hasbrouck.....Herbert Saunders
Hiram Swett.....Frederick Malcolm
Morton Jones.....Alfred Kappeler
Alfred Watrous.....George Spelvin
Griggs.....Leslie Palmer

This latest play from the John Golden offices bids fair to rank, in point of success, cleverness and fertility, with those other well known products of the same firm—"Turn to the Right," "Dear Me" and "Lightnin'." The poor, downtrodden preachers from all over the country should be overjoyed to have their situations made the subject of a drama. It is doubtful, though, if each of them will be fortunate enough to locate a millionaire to lift him from penury to fortune, as the minister in "Thank You" did.

To all purposes and intents the play is ended when the curtain goes down on the second act. The final act serves merely to add saccharine to the sugar-sweet taste in the playgoer's mouth. The American public, however, is notable for its fondness for sweets, so one can hardly condemn the authors from handing it to them.

The overlong first act opens in low gear and takes a frightfully long time to get enough speed up to shift into second. The second act is the best—it has all the action of the play.

The play is concerned with the fortunes of an \$800 a year "tips" parson in the town of Dedham, Conn., who is induced by his niece to refuse gifts so that his congregation will not view him patronizingly. who has come to live with him after living most of her preceding nineteen or twenty years in France. When the vestrymen of the church step all over the minister for giving away some of the church's coal to needy people he accepts their rebukes.

The son of a millionaire, meeting the rector's niece on a visit to the town, falls in love with her. The wife of the presiding vestry member wants the rich youth for her own daughter. She accordingly spread scandal about the "goins on" of the rector's niece. The rector, infuriated at the attack upon his niece, turns upon the vestry members, who demand that she leave him, and proffers his resignation.

Then the vestrymen are made to change their mean attitude by the millionaire father of the boy in love with the rector's niece, who appears on the scene unexpectedly. The millionaire agrees to pay the rector a yearly salary of \$50,000, which he accepts and the resignation is rescinded.

The last act shows the minister in a beautifully redecorated home, with a butler and a secretary. The niece marries the millionaire's son, and the millionaire discovers that he has solved the problem of the people's lack of respect for the minister.

The cast is uniformly fair. Edith King does not ring true in the role of the rector's niece. Her French accent is unrealistic; her big scenes poorly handled. Harry Davenport, who plays the rector, gives a splendid, warmly human performance. Frank Monroe, as the blustery old millionaire, plays the part to perfection. The men who play the roles of the vestrymen are for the most part well drawn characters.

**"MAIN STREET" FOUNDED
ON SUCCESSFUL NOVEL
WELL PLAYED COMEDY**

"MAIN STREET," a play in four acts by Harvey O'Higgins and Harriet Ford. Founded on the novel of the same name by Sinclair Lewis. Produced at the National Theatre, Wednesday night, October 5.

CAST

Dave Dyer.....Bert Melville
Sam Clark.....William T. Clark
Adolph Valborg.....Charles P. Bates
Vida Sherwin.....Marie Pettes
Juanita Haydock.....Marion Hutchins
Cy Bogart.....Cliff Heckinger
Myrtle Cass.....Marvee Snow
Rita Simons.....Ruth G. Clark
Maud Dyer.....Eva Lang
Erik Valborg.....Norval Keedwell
Guy Pollock.....Everett Butterfield
Dr. Will P. Kennicott.....McKay Morris
Carol.....Alma Tell
Mrs. Clark.....Maud Nolan
Ezra Stowbody.....Elmer Grandin
Harry Haydock.....Boyd Agin
Ella Stowbody.....Helen Cromwell
Bea Sorensen.....Hilda Helstrom

Those who have read the novel, "Main Street," will remember it as having been interesting as far as it concerned the analysis of small town minds, and reveals the efforts of one Carol Kennicott, who has had a college education, to get the inhabitants of Gopher Prairie, a small Western town, to get out of their rut, improve the public buildings, and make the town more beautiful. Gopher Prairie hadn't much use for Carol, and Carol had as much for Gopher Prairie. The book, by virtue of its many editions, had to be dramatized, though any novice could plainly see that there were few good dramatic situations that could be presented. It was up to the adapters, therefore, to create the situations and they did so. Dr. Kennicott had to be changed from the type of Western doctor he was portrayed in the book to a type that Carol would never have married. At any rate the play impresses on the minds of the audience that it is Carol Kennicott who is foolish and not the inhabitants of Gopher Prairie, which is something the book did not definitely settle. The play also made the affairs of Mr. and Mrs. Kennicott with other men and women more significant than they were in the book and much more compromising; which had to be done to make the play interesting and give it some life. The first of the four acts of the play is confined to the small gossip of Gopher Prairie; other scenes that followed did not always have their place in the book. The one really good situation of the play came in the second act where Carol and Kennicott have their first quarrel. It was quite human and Alma Tell and McKay Morris made the most of it. The quarrel between Maud Dwyer and Carol, and the escapade of Carol and Erik in which Kennicott patches up in the third act and the fourth is that of Carol returning from Washington and as in the original story settles down to her old routine.

All of the cast did wonderfully well, especially Miss Tell and Mr. Morris. The adapters, O'Higgins and Ford, have done admirably enough considering the difficulties of the book as a foundation for a play.

The play may attract those who read the book and it had many readers. But for one who never read the book it will prove a tiresome play indeed, for the action drags most of the time, and being no story to speak of, the disastrous attempt of Carol to uplift the inhabitants of a small Western town won't mean much to the average playgoer. The best thing of the play may be said to have been the heroic attempt of Harvey O'Higgins and Harriet Ford to put together as good a play as they did from the flimsy material.

BILLIE BURKE IN NEW PLAY

Billie Burke begins rehearsals next week in a comedy by Booth Tarkington. It will be presented early in November under the management of Erlanger, Dillingham & Ziegfeld.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Empire, Newark, 10-15; Casino, Philadelphia, 17-22.
 Abe Reynolds Revue—Gayety, Buffalo, 10-15; Gayety, Rochester, 17-22.
 A Whirl of Gayety—Gayety, Detroit, 10-15; Gayety, Toronto, Ont., 17-22.
 Billy Watson Show—Grand, Hartford, Ct., 10-15; Hyperion, New Haven, 17-22.
 Big Jamboree—Casino, Brooklyn, 10-15; open 17-22; Palace, Baltimore, 24-29.
 Bits of Broadway—open 10-15; Palace, Baltimore, 17-22.
 Bon Ton Girls—Columbia, New York, 10-15; Casino, Brooklyn, 17-22.
 Big Wonder Show—Miner's Bronx, New York, 10-15; Orpheum, Paterson, 17-22.
 Cuddle Up—Lyric, Dayton, 10-15; Olympic, Cincinnati, 17-22.
 Dave Marion Show—Columbia, Chicago, 10-15; open 17-22; Gayety, Omaha, 24-29.
 Frank Finney Revue—Hyperion, New Haven, 10-15; Miner's Bronx, New York, 17-22.
 Flashlights of 1922—Gayety, Pittsburgh, 10-15; open 17-22.
 Follies of the Day—open 10-15; Star, Cleveland, 17-22.
 Folly Town—open 10-15; Gayety, St. Louis, 17-22.
 Greenwich Village Revue—open 10-15; Empire, Providence, 17-22.
 Garden of Follies—Star & Garter, Chicago, 10-15; Gayety, Detroit, 17-22.
 Girls de Looks—Gayety, Toronto, Ont., 10-15; Gayety, Montreal, Can., 17-22.
 Harvest Time—Hurtig & Seamon's, New York, 10-15; Empire, Brooklyn, 17-22.
 Hello, 1922—Empire, Albany, 10-15; Gayety, Boston, 17-22.
 Jingle Jangle—Orpheum, Paterson, 10-15; Majestic, Jersey City, 17-22.
 Jack Singer's Big Show—Empire, Toledo, 10-15; Lyric, Dayton, 17-22.
 Knick Knacks—open 10-15; Gayety, Omaha, 17-22.
 Keep Smiling—Bastable, Syracuse, 10-12; Colonial, Utica, 13-15; Empire, Albany, 17-22.
 Lew Kelly Shows—Gayety, Washington, 10-15; Gayety, Pittsburgh, 17-22.
 Mollie Williams Show—Gayety, Omaha, 10-15; Gayety, Kansas City, 17-22.
 Maids of America—Gayety, Kansas City, 10-15; open 17-22; Gayety, St. Louis, 24-29.
 Odds and Ends—Gayety, Montreal, Can., 10-15; Gayety, Buffalo, 24-29.
 Peek-a-Boo—Casino, Philadelphia, 10-15; Hurtig & Seamon's, New York, 17-22.
 Rose Sydel's London Belles—Empire, Providence, 10-15; Casino, Boston, 17-22.
 Strolling Players—Gayety, Boston, 10-15; Grand, Hartford, 17-22.
 Step Lively, Girls—Palace, Baltimore, 10-15; Gayety, Washington, 17-22.
 Sam Howe's New Show—Star, Cleveland, 10-15; Empire, Toledo, 17-22.
 Sporting Widows—Gayety, St. Louis, 10-15; Star & Garter, Chicago, 17-22.
 Sugar Plums—Casino, Boston, 10-15; Columbia, New York, 17-22.
 Twinkle Toes—Majestic, Jersey City, 10-15; open 17-22; Empire, Providence, 24-29.
 Town Scandals—Gayety, Rochester, 10-15; Bastable, Syracuse, 17-19; Colonel, Utica, 20-22.
 Tit-for-Tat—Empire, Brooklyn, 10-15; Empire, Newark, 17-22.
 World of Follies—Olympic, Cincinnati, 10-15; Columbia, Chicago, 17-22.

AMERICAN CIRCUIT

All Jazz Revue—Garrick, St. Louis, 10-15; Century, Kansas City, 17-22.
 Baby Bears—Century, Kansas City, 10-15; open 17-22; Gayety, Minneapolis, 24-29.
 Bathing Beauties—Gayety, Milwaukee, 10-15; Haymarket, Chicago, 17-22.
 Beauty Revue—Cohen's, Newburg, N. Y., 10-12; Cohen's, Poughkeepsie, 13-15; Plaza, Springfield, Mass., 17-22.
 Broadway Scandals—Avenue, Detroit, 10-15; Englewood, Chicago, 17-22.
 Chick Chick—open 13; Trenton, 14-15; Olympic, New York, 17-22.
 Cabaret Girls—Olympic, New York, 10-15; Star, Brooklyn, 17-22.

Dixon's Big Revue—Gayety, Brooklyn, 10-15; Bijou, Philadelphia, 17-22.
 French Follies—Liberty, St. Paul, 10-15; Gayety, Milwaukee, 17-22.
 Follies of New York—Gayety, Minneapolis, 10-15; Liberty, St. Paul, 17-22.
 Grown-Up Babies—open 10-12; Academy, Fall River, 13-15; Gayety, Brooklyn, 17-22.
 Girls from Joyland—Englewood, Chicago, 10-15; Garrick, St. Louis, 17-22.
 Harum Scarum—open 10-15; Allentown, 17; Easton, 18; Reading, 19; Trenton, N. J., 21-22.
 Hurley Burley—Star, Brooklyn, 10-15; Empire, Hoboken, 17-22.
 Jazz Babies—Howard, Boston, 10-15; open 17-19; Academy, Fall River, 20-22.
 Lid Lifters—open 10-15; Gayety, Minneapolis, 17-22.
 Little Bo-Peep—Empress, Cincinnati, 10-15; Lyceum, Columbus, 17-22.
 Lena Daley and Her Kandy Kids—Academy, Pittsburgh, 10-15; Penn Circuit, 17-22.
 Mischief Makers—Park, Indianapolis, 10-15; Gayety, Louisville, 17-22.
 Monte Carlo Girls—Gayety, Louisville, 10-15; Empress, Cincinnati, 17-22.
 Miss New York, Jr.—Empire, Cleveland, 10-15; Academy, Pittsburgh, 17-22.
 Parisian Flirts—Bijou, Philadelphia, 10-15; Wilkes-Barre, 17-19; Scranton, 20-22.
 Passing Revue—Wilkes-Barre, 10-11-12; Scranton, 13-14-15; Norwich, N. Y., 17; Amsterdam, 18; Gloversville, 19; Van Curler, Schenectady, 20-22.
 Pace Makers—open, 10-11-12; Schenectady, 13-14-15; Elmira, 17; Binghamton, 18-19; Oswego, 20; Niagara Falls, 21-22.
 Pell Mell—Binghamton, 11-12; Geneva, 13; Oswego, 15; Academy, Buffalo, 17-22.
 Puss-Puss—Capitol, Washington, 10-15; open 17-22; Allentown, 24; Reading, 26; Trenton, 28-29.
 Record Breakers—Haymarket, Chicago, 10-15; Park, Indianapolis, 17-22.
 Some Show—Academy, Buffalo, 10-15; Avenue, Detroit, 17-22.
 Sweet Sweetie Girls—Penn Circuit, 10-15; Gayety, Baltimore, 17-22.
 Social Follies—Empire, Hoboken, 10-15; Cohen's, Newburg, 17-19; Cohen's, Poughkeepsie, 20-22.
 Ting-a-Ling—Gayety, Baltimore, 10-15; Capitol, Washington, 17-22.
 Whirl of Girls—Plaza, Springfield, Mass., 10-15; Howard, Boston, 17-22.
 Whirl of Mirth—Lyceum, Columbus, O., 10-15; Empire, Cleveland, 17-22.

HYLAN AGAINST CENSORSHIP

In a speech at a luncheon of the Associated Motion Picture Advertisers at the Cafe Boulevard, Saturday, Mayor Hylan denounced what he termed "Republican censorship of the movies" and advised the motion picture industry to join "the people fighting mandatory legislation from Albany."

The Mayor said that the same parties that were censoring the movies were trying to raise transit fares and telephone rates, adding that this was "against the principle of home rule and an encroachment on the liberty of the people."

BOOKED FOR TROCADERO

Lou Redelsheimer booked the following for the Trocadero, Philadelphia, this week: Dave Shafkin, Gorge A. Burton, Bert Lester, Marie Elmer, Vivian Lawrence and Alice Isabelle. They will go to the Folly, Baltimore, next week and then return to the Gayety, Philadelphia.

MABELLE PARKER MARRIED

Mabelle Parker, last season with "Folly Town," was married in Pittsburgh, September 26, to Lee H. Gottschalk, a non-professional.

GOLDWYN MAKING FOUR

Four productions are now under way at the Goldwyn studios at Culver City, with a fifth soon to start.

Gouverneur Morris's Chinese fantasy, "What Ho—the Cook," was started on Wednesday last under the direction of Rowland V. Lee. The complete cast is: Jack Abbe, Winter Blossom, Joe Murphy, Fred Becker, Snitz Edwards, Jackson Reade, J. Junius Davis and James Marcus. The Chinese bandits who appear in the picture give a colorful and picturesque appearance to the studios.

The cast has been completed for "The Octave of Claudius," adapted from Barry Pain's story of the same title. It is headed by Lon Chaney, Jacqueline Logan, Raymond McKee, Virginia True Boardman, Virginia Madison, Fontaine Larue and Aggie Herring. Wallace Worsley is directing the picture.

The ship scenes for Gouverneur Morris's melodrama, "Yellow Men and Gold," are being filmed at San Pedro and Balboa. Richard Dix, Rosemary Theby, William Carroll, Joe King and Goro Kino are in the cast. Irving V. Willat is directing.

Curtis Landis, playing the lead in Julien Josephson's story, "The City Feller," wrecked his high-powered racing car when returning from location. The machine plunged over a six-foot embankment and was completely demolished. Neither Landis nor William Orlamond, a fellow player in "The City Feller," who was in the auto with him, were injured. Director William Beaudine is making good progress on this production.

Anzia Yezlera's "Hungry Hearts" is about ready to go into production and Rupert Hughes's new play, "The Wall Flower," is receiving the finishing touches in the laboratory.

METRO RELEASES THREE

Three pictures, special productions starring Gareth Hughes, Alice Lake and Bert Lytell, will be released by Metro during October as part of its Fall schedule.

Gareth Hughes will be seen in a comedy-drama, "Garments of Truth," a George D. Baker production, S-L (Arthur Sawyer-Herbert Lubin) Pictures, on October 3. This picture, adapted from Freeman Tilden's story in Pictorial Review, deals with the adventures of an imaginative lad in a small village who gives such free rein to his truth trifling propensities that he stirs up the entire village. This is the first of the stories in pictures in which Hughes stars for S-L. It was photographed by Rudolph Bergquist. E. J. Shulter was art director.

"The Infamous Miss Revell," with Alice Lake as the star, will be released October 17. This drama of a girl whose twin sister reaped the benefits of the other twin's sacrifice for their small brothers and sisters, gives Miss Lake her first chance in a dual role. It is a Dallas M. Fitzgerald production adapted by Arthur J. Zellner from W. Carey Wonderly's story.

Bert Lytell makes his bow October 31, in "Lady Fingers."

BENSON AT MARIGOLD GARDEN

Benson's "Victor Orchestra of Chicago," which records exclusively for the Victor company, began their engagement at the Marigold Garden, Chicago, when that place opened auspiciously for the season last week. The orchestra is under the leadership of Ray Barge, who records for the Imperial Player Roll in his spare time. Many theatrical stars playing in the Windy City were present when the Garden opened, among them being Eddie Cantor and Fred Stone. Accompanied by the band, Eddie Cantor sang "I Want My Mammy," by request, which song he sings in the "Midnight Rounders."

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(First Half)—Kennedy & Kramer—Sherman & Shields—Arthur Astill Co.—Hamilton & Barnes—Blackstone Co. (Second Half)—Janis & Chaplow—Al Fields Co.—Perez & Marguerite.

PITTSFIELD

(First Half)—Bessie Clifford—Cooper & Lane—Three Haley Sisters—Hollis Quintette. (Second Half)—Weston & Marion—Ray & Fay—Four Entertainers.

PITTSBURGH

Bradnas—Paul Brady—Mason & Dixon—Victor Goodwin—Chas. Lloyd Co.—Big Three—Olga Zines Co.

PATERSON

(First Half)—Miller & Rock—Meehan & Newman—Riddle Bros.—Kimberly & Page—Wm. O'Clare Co. (Second Half)—Ryan & Ryan—Fashion Plate Revue—Jack & E. Conroy—King & Dane—Ballot Four.

PAWTUCKET

(First Half)—Marie & Mario—Helen Morati Co.—Columbia & Victor. (Second Half)—Harvard & Bruce—Windock Van Dyke.

PHILADELPHIA, PA.

Girard (First Half)—Thunder & Lightning—Shea & Hewitt—Gladys Delmar Co. (Second Half)—Dave Johnson—Honeymoon Inn—Combe & Nevins—Five Musical Melodians.

Wm. Penn (First Half)—Jean & White—Arthur & Lean Bell—Primrose Semco Co.—Lewis & Dacy—Col. Mortimer & Harvey. (Second Half)—Jack Hanley—Boyle & Bennett—Thunder & Lightning—Hampton & Blane—Gladys Delmar Co.

QUEBEC

Daisy Vellis—Dalls Walker—Aeroplane Girls—Haulin & Mack—Manning & Ruby.

LINCOLN NEBR.

Liberty (First Half)—The Stanleys—Kurt & Edith Kuehn—Russ Leddy & Co.—John West—Merian's Canines. (Second Half)—Al Stryker—Franklin & Vincent—Jack Gregory & Co.

MADISON

Orpheum (First Half)—Noel Lester Co.—Momi Kalama—Williams & Wolfus—Kenny, Mason & Scholl. (Last Half)—Lucas & Inez—Alf Ripon & Jiggs—Billie Gerber Revue—Coley & Jaxon.

OMAHA, NEBR.

Empress (First Half)—Swift & Daley—E. J. Moore—Jack Gregory. (Last Half)—Lynne & Lorraine—Infeld & Noblette—Watsika & Understudy.

OKLA. CITY, OKLA.

Orpheum (First Half)—Four Lunds—Marian Glibney—Billy Miller & Co.

OKMULGEE, OKLA.

Cook (Last Half)—Zemater & Smith—King & Hackley—Gilfoyle & Lang—Three Buddies—Cozy Revue.

ROCKFORD

Palace (First Half)—Lucas & Inez—Alf Ripon & Jiggs—Billie Gerber Revue—Coley & Jaxon. (Last Half)—Noel Lester Co.—Momi Kalama—Williams & Wolfus—Kenny, Mason & Scholl.

RACINE, WIS.

Rialto Theatre (First Half)—Helen Collage & Co.—Jack Osterman—Rhyme & Rhythm—Fiske & Lloyd—Bronson & Edwards. (Last Half)—Alevo Duo—Our Future Home. (Sunday)—Ottilli Corlay & Co.—Royce Combe & Co.

SOUTH BEND

Orpheum (First Half)—Tozart—Barry & Layton—Hugh Herbert & Co.—Ernest Hatt—Lorraine Sisters. (Last Half)—Swan & Swan—Mellon & Renn—Francis & Kennedy—7 Little Sweethearts.

SPRINGFIELD

Majestic (First Half)—3 Romanos Sisters—Bill & Crest—Rockwell & Fox—Tom Brown's Musical Revue—Ray Fern & Marie—Harris & Harris. (Last Half)—Ford & Price—John Geiger—The Question—Warren & O'Brien—Duval & Little—Pink's Mules.

ST. LOUIS, MO.

Columbia Theatre (First Half)—McGowan & Knox—Bell & Belgrave—Goetz & Duffy—Five Avalons. (Last Half)—Baader & Lavelle Troupe—McCormack & Lavelle—Hawaiian Novelty—Si Jenks—Harry Hayward & Co.

Grand—The Brightons—Jack George Duo—Bally Hoo Trio—Ray & Fox—Lee & Cranston—Roberts & Clark—The New Leader—Thomas' Sax-O-Tette—Orville Stamm.

ST. JOE, MO.

Crystal (First Half)—Valdy—Harry Holden & Co.—Fagg & White—Maudie Elliott & Co. (Last Half)—The Stanleys—Kurt & Edith Kuehn—Rudd Leddy & Co.—John West—Merian's Canines.

SIOUX CITY

Orpheum (First Half)—Watsika & Understudy—Butler & Parker—Jean Adair & Co.—Zuhn & Dreis—Ed Janis Revue—4 Cameron McNutts. (Last Half)—Willie Hale & Bro.—Matty Lee Lipard—Ford & Cunningham—Duncan & Raymond—Al & Fanny Stedman—Tim & Kittie O'Mears.

SIOUX FALLS, S. D.

Orpheum (Last Half Only)—Billy Aloha & Little—Four Camerons.

PEORIA

Orpheum (First Half)—Duval & Little—Harry Hayward & Co.—Al Wohlman—Moss & Frye—Navanaugh & Everett Revue. (Last Half)—Mar-

celle Hardy—Whitfield & Ireland—Harry Langdon & Co.—Rockwell & Fox—Lulu Coates & Co.

QUINCY

Orpheum (First Half)—Harry Watkins—Cook & Vernon—Melo Danse. (Last Half)—Jo Jo Harrison.

TULSA, OKLA.

Orpheum (Last Half)—Four Lunds—Marian Glibney—Clark & Bergman.

TOPEKA, KANS.

Novelty (First Half)—Claymo—Hollins Sisters—Down Yonder—Craig & Catto—Fills Family. (Second Half)—Howard Nichols—Delbridge & Greinner—Ruffles—Marston & Manley—Hubert Dyer.

TERRE HAUTE

Hippodrome (First Half)—Pierlot & Scofield—Wintergarden 4—"A Touch in Time"—Zelaya—Will Rock & Girls. (Last Half)—Maxwell Quintette—Hufford & Graves—Dainty Marie.

WATERLOO, IA.

Majestic Theatre (First Half)—Lynn & Lorraine—Jean Gordon Players—Lothe & Sterling. (Last Half)—The Kelloggs—Milton & Lehman—Great Howard—Pinto & Boyle—Corinne & Co.

MONTREAL-CANADA

The Perettes—Johnson Bros. and Johnson—Brown and Elaine—Wm. Dick—Downing and Bunin Sisters.

OTTAWA-CANADA

2 Daveys—Walsh and Bentley—Arthur Sullivan and Co.—Harry Sykes—Shelly and Helt Revue.

HOLYOKE

(First Half)—Pollu—Melroy Sisters—A Week from Today—Maley and O'Brien—Prevost and Goelet. (Second Half)—Russo, Ties and Russo—Lou and Grace Harvey—Martin and Courtney—Arthur Deagon—Wheeler Trio.

HOBOKEN

(First Half)—Stanley Bros.—Jackson Taylor Trio—Morton and Mack—Tolman Revue. (Second Half)—Dane and Locher—Neville and West—Martieta Craig and Co.—Eddie Sloan—Hashi and Ossi.

BUFFALO

Montambo and Nap—Baldwin, Austin and Gaines—Kibel and Kane—Grace Cameron and Co.—Futuristic Revue.

WASHINGTON

Alvin and Kenny—Johnny Dove—7 Brown Girls—Barker and Dunn—La Fayette and Co.

WINDSOR

(First Half)—King and Cody—Mack and Dean—Johnson, Fox and Gibson. (Second Half)—Gordon Duo—Robinson and Pierce—Cantor's Minstrels.

TORONTO

Lyndall Laurel and Co.—Conne and Albert—Straight—Ralph Whitehead—Jim and Irene Marilyn.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—The Larcenians—Norton & Wilson—Craddock & Shadney—Race & Edge—Bobby Jarvis & Co.—Monte & Lyons—Put and Take. (Second Half)—Norman & Jeanette—Geo. & Lily Garden—The McNaughtons—Ubert Carleton—Jackson Taylor Trio—Morris & Shaw—4 Renee Girls.

American (First Half)—Gere & Delaney—La Rose & Adams—Irving & Elwood—Peto & Coulter—Sally, Irene & Mary—McNaughtons—Pearl Abbott & Co.—Arthur Deagon—Wally, Ferraro & Wally. (Second Half)—Williams & Daisy—Bennett & Wellington—McIntyre & Halcomb—Josie Flynn & Co.—Jos. Bradbury & Co.—Small and Sheppard.

Victoria (First Half)—Geo. & Lily Garden—Harvey & Stifter—Larry Reilly & Co.—Jimmy Lyons—Les Arados. (Second Half)—Snell & Vernon—Bob Jarvis & Co.—Maley & O'Brien—Nelson & Barry Boys.

Lincoln Square (First Half)—Turner and Turner—Melville and Stetson—Fox and Kelly—Jones and Jones—Jewell's Manikins. (Second Half)—Ergotti and Herman—Harvey and Stifter—Pearl Abbott and Co.—Sally Fields—C. Wesley Johnson and Co.

Greeley Square (First Half)—Snell and Vernon—Bennett and Wellington—Fiske and Fallon—Long and Cotton—Nelson and Barry Boys. (Second Half)—La Rose and Adams—Fox and Evans—Sally, Irene and Mary—Eddie Cassidy—Les Arados.

Delancey (First Half)—Norman and Jeanette—McIntyre and Halcomb—Howard Martell and Co.—Morris and Shaw—Dance Creations. (Second Half)—The Larcenians—Melroy Sisters—Holland and Oden—Fox and Kelly—Thos. Potter Dunn.

National (First Half)—Henri Sisters—Hervey De Vera Trio—Foley and O'Neill—Kalamuli's Hawaiians. (Second Half)—Fred's Pigs—Willing and Jordan—Howard Martell and Co.—Jimmy Lyons—Texas Comedy 4.

Orpheum (First Half)—The Skatellas—Fox and Evans—Martin and Courtney—Thos. Potter Dunn—Josie Flynn and Co. (Second Half)—Gere and Delaney—Melville and Stetson—Martha Russell and Co.—Peto and Coulter.

Boulevard (First Half)—Jean and Valjean—Holland Oden—Joseph Byron Totten and Co.—Sally Fields—C. Wesley Johnson and Co. (Second Half)—Prevost and Goelet—Henri Sisters—Sam Liebert and Co.—Race and Edge—Jewel's Manikins.

Avenue B (First Half)—Williams and Daisy—Marietta Craig and Co.—Babe La Tour and Co.—Fred La Reine. (Second Half)—Lee Mason and Co.—Rice and Rubelle—A Week from Today.

BROOKLYN

Metropolitan (First Half)—Ergotti and Herman—Willing and Jordan—Sam Liebert and Co.—Small and Sheppard—4 Renee Girls. (Second Half)—Turner and Turner—Larry Reilly and Co.—Jones and Jones—Jack Martin Trio.

Fulton (First Half)—Ubert Carleton—Al Lester and Co.—Texas Comedy 4—Russo, Ties and Russo. (Second Half)—Fiske and Fallon—Little Lord Roberts—Dance Creations.

Palace (First Half)—Stanley and Elva—Manning and Hall—Rice and Rubelle—American Comedy 4—Vera de Esmonde. (Second Half)—Stanley Bros.—Babe La Tour and Co.—Al Lester and Co.—Foley and O'Neill—Fred La Reine and Co.

WARWICK

(First Half)—Golden and West—Wells and Montgomery—Chas. Morati and Co.—Driscoll, Long and Hughes—Fred's Pigs. (Second Half)—Manning and Hall—"Moon Down"—Skatellas—Vera de Esmonde and Co.

BALTIMORE

De Lyons Duo—Harry and Kitty Sutton—Salvation Sue—Lew Hawkins—4 Jacks and a Queen.

BOSTON

3 Ban Joys—Harry Gilbert—Billie Willard and Co.—Peck and Parsons—Toby and Girls. (Second Half)—Vee and Tully—Mardo and Rome—Al Carpe—Marriage vs. Divorce—McCormack and Winehill—Grazar and Lawlor.

HAMILTON-CANADA

(First Half)—O'Neill Sisters—Reeder and Armstrong—Denny—Mahoney and Cecil—Mankin. (Second Half)—Casson Bros.—Dell and Ray—J. K. Emmett and Co.—Mumford and Stanley—Virginia Belles.

FALL RIVER

(First Half)—Vee and Tully—Al Carpe—Marriage vs. Divorce—McCormack and Winehill—Grazar and Lawlor. (Second Half)—3 Ban Joys—Harry Gilbert—Billie Willard and Co.—Peck and Parsons—Toby and Girls.

SPRINGFIELD

(First Half)—Burrill Bros.—Myrtle Boland—Eddie Heron and Co.—Weber and Elliott—Mme. Riotta and Co. (Second Half)—Wanda and Seals—Murray and Irwin—Bernice La Barr and Beaux—Philbrick and De Voe—Nora Jane and Co.

LONDON-CANADA

(First Half)—Gordon Duo—Robinson and Pierce—Cantor's Minstrels. (Second Half)—King and Cody—Mack and Dean—Johnson, Fox and Gibson.

SHUBERT VAUDEVILLE

NEW YORK CITY

44th Street—Johnny Jones—Rome & Cullen—Joe Jackson—Vine & Temple—Burt Earl and Girls—Ziegler Sisters—Rath Bros.—Buddy Doyle—Jimmy Hussey & Co.

Winter Garden—Lew Fields & Co.—McConnell & Simpson—Vinnie Daly—Fred Allen—Yvette—Armstrong & James—General Ed. LaVine.

BROOKLYN

Shubert-Crescent—Tadlan & Newell—Moseman & Vance—Ernestine Myers & Co.—Dolly Connelly—Whipple, Huston & Co.—The Kiss Burglar—Clark & Verdi—Mullen & Corelli—Equilli Bros.

NEWARK

Rialto—Nonette—George Price—Clark & Araro—Regal & Moore—Donald Sisters—Alfred Naess & Co.—Anthony—Brendel & Burt Revue—Joe Neimayer & Co.

BOSTON

Majestic—Cecil Lenn & Cleo Mayfield—Bert Hanlon—Vardon & Perry—Holt & Rosedale—Wilson & Larson—Olga Nishka & Co.—The Pickfords—Arco Bros.—"Oh, What a Girl"—Sam Hearn.

PHILADELPHIA

Chestnut Street Opera House—George Rosener—Palo & Palet—Du Callon—Horlick & Sarampa Sisters—Emily Ann Wellman & Co.—McCormack & Regay—Arthur Terry.

WASHINGTON

Shubert-Belaso—Ben Linn—Ford & Rice—Moran & Wiser Revue—Kajiyama—Marie Stoddard—Clayton & Lennie—Olympia Desville & Co.

BALTIMORE

Academy of Music—Kremka Bros.—Hurrah & Rubini—Francis Remault—Nora Bayes—Lilly & Sparrow—Bernard & Townes—Walter Brower—Selma Brantz—Ryan & Lee.

PITTSBURGH

Sam. S. Shubert—Bert Shepard—Hattie Althoff & Co.—Lipinski's Dogs—Milo's—Hetty King—"Floradora"—Klien Bros.—"In Argentine"—Bob Nelson.

DAYTON

Liberty—Everettes Monks—Harris & Santley—Novelle Bros.—Harry Hines—Leona LaMar—Mas-

ters & Kraft—Mlle. Codee—Chas. Richmond & Co.—Marguerite Farrell.

CLEVELAND

Euclid Ave. Opera House—Monroe-Fisher Revue—Billy's Tombstones—Bill McDermott—The Glorias—Al Sexton & Girls—Nip & Fletcher—Sailor Reilly—Harper & Blanks—Belge Duo.

DETROIT

Detroit Opera House—"Chuckles of 1921"—Mr. & Mrs. Mel-Burn—Griff—White Way Trio—Permane & Shelley—Musical Spellers—Ford & Truly.

CHICAGO

Apollo—Lucy Gillette—Go Gât—Em Rogers—Walter Weems—Chas. F. Aldrich—Three Chums—Yellow Ticket—Callahan & Bliss—Belle Story—Barr Twins.

FOREIGN DEAL COMPLETED

One of the largest foreign deals of the year has just been closed by Goldwyn Distributing Corporation through J. H. Hoffberg, who has charge of sales in Latin America and the Far East, it is said.

The contract entered into with the New York Film Exchange of Buenos Aires provides for the distribution of Goldwyn fourth and fifth year pictures in Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador, South America. The sale includes "The Old Nest" and "Dangerous Curve Ahead," Rupert Hughes' pictures that are receiving a record number of bookings in this country. S. G. Whitehead represented the New York Exchange of Buenos Aires in the transaction.

TO AID ARBUCKLE

SAN FRANCISCO, Oct. 10.—It is reported that the big motion picture interests are to come to the aid of Roscoe Arbuckle, who is shortly to go on trial for manslaughter in connection with the death of Virginia Rappe. It is said that the film concerns are pledged to the support of Arbuckle because of the investments in his pictures, the value of which nears the \$2,000,000 mark.

Gavin McNab, probably the most famous theatrical attorney on the West Coast, is to be chief counsel for the star, according to all reports.

ACTORS' FUND WILLED \$1000

The Actors' Fund of America was left \$1,000 by Frank McWatters, who died last June at Atlantic Highlands.

LETTER LIST

GENTLEMEN	Seeker, Ada	Fox, Josephine
Belford, Wm.	Seyon & Garner	Frances, Ida
Clothier, Geo. H.	Schuler, Jean	Gray, Vera
Eldridge, Press	Turnour, Jules	Hughes, Mabelle
Grandy, Thos.	Udell, Chas.	Jones, Peggy
Holman, Clifford	Williams, Edgar	Lawrence, Vivian
LADIES		Lusby, Ruby
Hill, Joe M.	Aoki, Miss	Leonara, Nora
Lee, Jack	Brooks, Marjorie	Mahoney, Jeanette
Lloyd, Richard	E.	Moore, Ruth
Meyer, Antonio	Bryan, Blanche	Mooney, Marion
Metz, Theo. A.	Brown, May	McManus, Mrs.
Nordstrom, Leroy	Clifford, Mae	Neave, Margaret
Osborne, Nat	Conners, Peggy	Ruffolo, Madeline
Palmer, Fred J.	Clinton, Mrs.	Robertson, Jean
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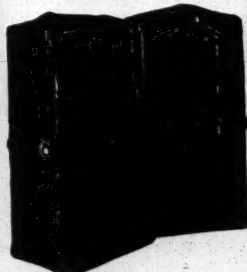
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WIGS

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